DOCUMENT RESUME

ED 037 186 24 HE 001 448

AUTHOR Wynne, Shirley S.
TITLE The Development of a Syllabus of Historical Materials for Teaching Dance History at the College Level. Final Report.
INSTITUTION Ohio State Univ., Columbus. Research Foundation.
SPONS AGENCY Office of Education (DHEW), Washington, D.C. Bureau of Research.
BUREAU NO BR-7-E-042
PUB DATE Nov 69
GRANT OEG-1-7-070042-3773
NOTE 121p.

EDRS PRICE EDRS Price MF-$0.75 HC-$6.15
DESCRIPTORS *Curriculum, *Dance, *Fine Arts, *Higher Education, *History Instruction, Humanities

ABSTRACT

The dearth of scholarly works and appropriate materials for the teaching of subjects in dance history led to the request for support of this project. The aim of the project was to review the materials in dance history from 1660 to 1880 in France and England, to prepare a classification system within which the materials could be organized, and to collect selected primary references, both literary and visual, into a source book which could serve as a supplementary text for courses in dance history on the upper division undergraduate and graduate level. The source book is divided into 5 main sections: 1) The Baroque Ballet: French Academic Classicism, 1660 to 1715; 2) The Transitional English School: from Court to Middle Class Theater, 1660 to 1740; 3) Perfection Within Convention: The Soloists of the French Academy, 1715 to 1760; 4) Academicism versus Innovation, 1760 to 1800; and 5) Fin de Siecle. A collation of various editions of historical works, more visual references, and interpretations of historical notation systems need to be made available to further dance history education. (DS)

BR 7-E-042
PA 24

ED037186

FINAL REPORT

Grant No. OEG-1-7-070042-3773

THE DEVELOPMENT OF A SYLLABUS OF HISTORICAL MATERIALS FOR TEACHING DANCE HISTORY AT THE COLLEGE LEVEL

Shirley S. Wynne

The Ohio State University

Columbus, Ohio

November, 1969

The research reported herein was performed pursuant to a grant with the Office of Education, U.S. Department of Health, Education, and Welfare. Contractors undertaking such projects under Government sponsorship are encouraged to express freely their professional judgment in the conduct of the project. Points of view or opinions stated do not, therefore, necessarily represent official Office of Education position or policy.

U. S. DEPARTMENT OF
HEALTH, EDUCATION, AND WELFARE

Office of Education
Bureau of Research

HE 001 448

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

TABLE OF CONTENTS

Page

SUMMARY iv

INTRODUCTION 1

THE PRESENT STATE OF THE HISTORY OF DANCE 1
CURRENT NEEDS 2

RESULTS 4

REVIEWING THE SUBJECT AND COLLECTION OF MATERIALS 4

The General Bibliography 4
The Bibliography from 1660 to 1800 4
The Slide Collection 5
Research at the Dance Collection of the New York Public Library: 1967 5
Research at Harvard College Libraries: 1968 6
Conclusion 6

CLASSIFYING THE SUBJECT 6

Review of Other Systems 6
The Keyword Coordinate Index System 7
Conclusion 7

THE SOURCE BOOK 8

Tentative Outline for the Source Book 9

CONCLUSIONS AND RECOMMENDATIONS 11

APPENDIX I 12

REFERENCE CARD 12
KEYWORD CARD 13
SAMPLE KEYWORD LIST 13

APPENDIX II 15

DETAILED OUTLINE OF SOURCE BOOK 15

APPENDIX III

SAMPLES OF ORIGINAL MATERIALS MIMEOGRAPHED AND XEROXED FOR CLASSROOM USE

TABLE OF CONTENTS - (Continued)

A. Dance Manuals

1. Feuillet, Raoul-Auger. Condensation of Chorégraphie, 1700.
2. ____________. Sample pages from Recueil, 1700.
3. Sample page from Labanotation score.
4. Feuillet's contredance Recueil, 1706.
5. Plates from Rameau and Essex, 1725 and 1728.
6. Sample pages from Rameau's Abbrégé, 1725.
7. Condensation and analysis of Tomlinson's manual, 1735.

    a. Tomlinson's notation tables.
    b. samples of engravings from Tomlinson.
    c. analysis of the minuet from Tomlinson.

8. Bibliography of dance manuals from 1670 to 1750.

B. Background Materials

1. Letter from the Tatler, 1709.
2. Extracts from the Spectator.
3. Extracts from John Essex' A Young Ladies Conduct ... 1722.
4. Outline of development of the French Academy of dance.

SUMMARY

The aim of this project has been to review the materials in dance history from 1660 to 1800 in France and England, to prepare a classification system within which the materials could be organized, and to collect selected primary references, both literary and visual, into a source book which could serve as a supplementary text for courses in dance history on the upper division undergraduate and graduate level.

The bibliography accumulated in the comprehensive search totals about 4000 items. Only about 75 per cent of these are properly indexed at this time. It includes graphic works as well as printed and manuscript sources, though the stress has been placed on literary works and manuals in the specific period being studied. The classification system is outlined but not yet completed; the structure for the source book is to serve the purpose of that collection alone and is not intended as a master system. Finally, the source book is arranged in five sections, and includes portions from approximately 70 literary works.

The search for materials on the subject within the stated time period disclosed a volume of texts and illustrative materials which far exceeded expectations. Available bibliographies and holding catalogues of libraries visited in the course of the project do not by any means give an indication of the breadth or scope of these resources. The general subject, dance, does traverse many other arts, and, for example, volumes catalogued with a music classification may be devoted in substantial part or exclusively to dance. The same is true of theatre items. Sources dealing with the French Opera, to cite a specific example, would contain abundant information on costume accounts, performers, and dates of performance of the ballets produced in connection with the opera during this period. It is likely that such sources would not appear among the customary dance bibliographies. The present study collected many such items which serve to expand the available literature heretofore generally unknown and, therefore, unavailable to dance researchers.

Selections from these materials have been made available to students at The Ohio State University, and samples are appended to this report. As teaching resources they fall into several general categories: 1) manuals of dance instruction from 1700 to 1740 for use in the reconstruction of dance notations of the period, 2) background materials which give incite into contemporary social customs, such as decorum, dance usages, and the place of dance in society, 3) histories, encyclopedia, dictionaries, and theoretical works, 4) libretti, 5) bibliography, and 6) prints and slides.

These materials are currently in use at The Ohio State University at the Undergraduate and Graduate levels. Reconstruction and performance of early works is in progress and research into the literature is being carried on by students specializing in history and notation. A repertory

group of performers of early techniques is in the process of being formed. Another group of students are engaged in "translating" the historical reconstructions into Labanotation, a modern system of notating movement which is readable by a wide range of dance students.

As these materials become more generally known and used by students and researchers in the field, the subject of dance history will gain in substance and depth and find a place alongside musicology and theatre history. Dance historical literature will be greatly extended, original sources will be consulted rather than the present inadequate historical studies, and authentic reconstructions of historical dances will be incorporated into modern operatic and theatrical performances.

INTRODUCTION

THE PRESENT STATE OF THE HISTORY OF DANCE

The dearth of scholarly works and appropriate materials for the teaching of subjects in dance history led to the request for support for this project. The proposal stated that secondary references were in the nature of abbreviated surveys of interest to the dance enthusiast and layman, and of no practical use to the student. This continues to be the case, but for a very few works. The student must have more specific and precise information and less supposition. The research scholar requires exact references and details rather than generalizations.

Recently, more volumes have appeared which continue the tendency of unvalidated generalization and pretty anecdote; e.g., in 1963, Agnes DeMille's, The Book of the Dance; in 1964, Ferdinando Reyna's, A Concise History of Ballet; in 1967, Walter Sorell's, The Dance Through the Ages. These works have a general appeal but are, frankly, inaccurate. In all three, the illustrations are sumptuous, and it is in these pictures that the subject is brought to life. The historical material is untrustworthy and of no value to the student, who must be expected at this important point in the development of an historical awareness of dance, to probe deeply into the subject, to clarify and disrupt old legends. An example is the continuously repeated anecdote that Camargo was the first to perform the entrechat quatre (Sorell, 125; Kirstein, The Dance, 207, etc.) around 1725. It is noted very specifically in an English version of Feuillet's Chorégraphie, (P. Siris, The Art of Dance, London, 1706, p. 33) that the entrechat could be performed with "two, three or four" crossings of the feet "en l'air".

While the picture book survey has abounded, there have been other notable works which have approached the subject with more serious care. One is that of Joan Lawson (A History of Ballet and its Makers, Pitman: London, 1964) which is a well-written and thorough survey. The author discusses the background which accounts for stylistic changes and the complexities of ballet before 1700, and attaches a small but excellent bibliography to each section. There is some inaccuracy in dating, and there are no footnote references to exact location of quoted material, but so far it appears to be the best general text on the subject of ballet for the period 1581 to the present. The lack of specific references suggests that Miss Lawson and perhaps others are secretly guarding their primary materials for fear of scholarly competition. Another beautiful and recent publication is that of the late Lillian Moore: The Images of the Dance, a kind of catalogue of selected graphic materials in the Lincoln Center Dance Collection. The book is not intended to be an historical study, but it gives many specific facts and excellent analyses of historical illustration.

Specialized studies have appeared recently which show a new concern for careful scholarly documentation and detailed analysis. Two volumes in a series by the Centre National are excellent: Margaret McGowan's L'Art du Ballet de Cour en France, 1581-1643, Paris, 1963, and later, Marie-Francoise Christout's Le Ballet de Cour de Louis XIV, 1643-1672, Paris, 1967. Each contains a most detailed bibliography which indicates for the first time in accessible form the vast extent of material relating to the subject in a relatively limited period. In layout and excellence these works resemble the magnificent volume on Giacomo Torelli by Per Bjurstrom, published in 1962, which deals with stage designs, most of which were settings for the luxuriant operas and ballets in Venice and Paris in the early and mid-16th century. Julia Sutton's new translation and annotations of the Arbeau Orchesography, published by Dover a little over a year ago, makes this well-known work readable in terms of accuracy and danceable for the first time, in spite of numerous reprintings of this text in the past. Ivor Guest's works on the 19th Century Romantic Ballet are excellent studies with accurate listings of reference materials and valuable chronologies for that period.

In the category of bibliographies, the new two-volume catalogue of the collection of Doris Niles and Serge Leslie, published by C. W. Beaumont (1967), provides a much richer storehouse of materials than previously available. The abstracts provided by the owners of the collection are very helpful to the researcher. Peter Brinson's Background to European Ballet, published in 1966, is a thorough survey of the ballet holdings in European archives.

CURRENT NEEDS

Recent activities in the subject indicate a new concern with historical problems, and a growing realization of the large and relatively untouched body of materials awaiting the dance researcher. Only recently it was announced by Gregg International Publishers that ten rare 18th century dance works in French, Italian, and English were being made available through reprints.* It would appear that studies in dance history have just begun and will continue to grow in the coming years. The demands for scholarly works and access to original materials will unquestionably increase in the future. The task is enormous and the necessity for specialized and detailed scholarly studies pressing. Primary materials exist in great quantity and many are not recognized for their worth and applicability to the field. These references must become accessible and many more original works made available for study by the advanced dance major student in accurate and annotated translation. The research scholar requires the original texts for study, comparison and evaluation, but these do not readily reveal themselves in the traditional cataloguing systems, and are too frequently unobtainable in this country. A documentary history or source book has a valuable place in introducing original works to the student. It should supply biographical information, pertinent illustrations (which so often tell more than a text), and a supplementary bibliography. Similar works, to document every other major period of dance history, would be equally useful.

---

*These volumes were among those which I travelled East to see during the last two summers; portions of them will appear in the source book. Since they will now be available in the original, it will not be necessary to include the original French version along with the translation.

RESULTS

REVIEWING THE SUBJECT AND COLLECTION OF MATERIALS

The General Bibliography

The review of historical materials in dance was approximately parallel to the study of the classification structure although the review was begun with a general survey of dance literature and visual materials available in this country. This study preceded somewhat the preparation of a classification system, although the two activities were never entirely separate. I had been familiar with the standard dance bibliographies (Magriel, Beaumont) and recently reviewed the Niles-Leslie two-volume work mentioned in the foregoing section. I consulted also The Library of Congress Catalogues and the O.S.U. Union Catalogue of collections in the Midwest. A bibliography of historical works, including both primary and secondary references and periodical articles is completed. It includes a wide range of general sources, and in some areas, notably the "basse danse," the references are very detailed. The card index alone, including the entries in this specialized study, total about 1500 items.

The Bibliography from 1660 to 1800

In the search for materials of 1660 to 1800 in France and England, the inquiry was expanded to the British Museum Catalogues; the New York Public Library Music Collection Catalogue, which formerly contained the nucleus of the present Dance Collection at Lincoln Center; and The Ohio State University Theater Collection. Numerous leads were followed into standard encyclopedias, such as the Enciclopedia della Spettacolo, the Grande Larousse, the Britannica, and so on. E. Avery and Van Lennep's voluminous work on The London Stage was invaluable as a resource. The catalogues of the Bibliotheque Nationale were searched in several specific areas. Bibliographies in scholarly books in theatre, music and dance were another source of references. A further source was foreign book catalogues of sales of special materials in dance. Sothebys, and Ifan Kyrle Fletcher, both of England, and others such as Librarie Maurice Bridel, Lausanne, and Garnier Arnoul, Paris, were among those studied. Every reference was noted, and later put on cards and filed according to date, grouped into 10-year spans. These references were later cross-filed under another author or artist, or under title in the case of a ballet in which many artists were involved. In the case of festival books and libretti, when there were often several printings which may have included alterations or additions in the text, only a single reference is made; subsequent reprintings and alterations, if known, are noted below the initial reference.

Visual references were color-coded on blue cards, filed according to date, and later cross-filed according to artist or performer, or both, if known. The illustrative works in both primary and secondary sources were photographed whenever possible, and a contact print was affixed to the reference card in the lower right-hand corner. Of the total number of references (approximately 600), 75 are visual and entered as described above; the slides, which number approximately 125, are not yet catalogued in this manner.

The Slide Collection

In the process of surveying the literature and examining a wide variety of references, sometimes deliberately sought, sometimes discovered by chance, appropriate visual materials were noted and photographic reproductions of them were made with my personal equipment. In some cases only a color transparency was made; in others, when the illustration seemed particularly good for print reproduction, a black and white negative was also made. The collection totals about 100 mounted, and approximately 2000 still-unmounted slides. Most of these are of the dance, however, some are of related subjects, such as theater structures, art works which reveal another art sytle, reproductions of title pages and notations from books and manuscripts, and other illustrations which will elucidate a particular stylistic persuasion of a period. The collection is of great value and it was so throughly a part of the study of historical materials it was felt that it should not be neglected nor postponed while the materials were available.

Research at the Dance Collection of the New York Public Library: 1967

Study of the holdings at the Lincoln Center Dance Collection was undertaken during the summer, 1967. The rare book collection within which most of the 1660 to 1800 items were classified was in the process of rapid growth and an intensive examination of these holdings disclosed a great number of relatively obscure items which have not been previously available in this country. The Dance Collection has been in the process of transferring its holdings to a computer system for some years and has not, for this reason, catalogued its newer acquisitions in the traditional card file system. I was, however, given every opportunity to examine the entire collection and to avail myself of the xerox service for those texts whose condition allowed duplicating. The collection of original graphic materials, many of which have never been reproduced was also open to me, and I photographed and duplicated a great many period illustrations.

Research at Harvard College Libraries: 1968

The selected bibliography of the period 1660 to 1800 was fully completed by the summer of 1968 and was available for reference during the three weeks at Harvard. There were several references which were particularly needed for study at this time, and because the search was more limited and specialized it was possible to complete the planned research. Many more references were studied than had been originally intended. Contrary to what had been expected, the Library allowed Xerox copies to be made of many rare volumes, and was very generous in accommodating requests for duplication of materials.

The experience at Harvard was indeed gratifying. The reading room of The Houghton Library was outfitted to facilitate research. Bookstands, typewriters, and quiet helped the process of study. In the short time available it was not possible to review more thoroughly the Chaffee Collection, nor to check the full bibliography against the holdings in the Union Catalogue. This must be done, of course. It is felt that, with only a few exceptions which will be noted in Appendix II, sufficient original materials have been gathered.

Conclusion

All of the materials which have been collected on microfilm, microcard, Xerox, and hand copy will be indicated in the section on the Source Book. They were accumulated at New York, Harvard, the Library of Congress, the British Museum and the Theater Collection at Ohio State which has materials from libraries all over Europe and the United States.

CLASSIFYING THE SUBJECT

Review of Other Systems

The initial reason for wishing to set up a classification structure was the undefined disarray of historical materials, and the frustration felt in dealing with a subject which had no decent texts, and in which existing systems of classification could, for example, link Noverre as easily with horseback riding as with the ballet. The subject does include a wide variety of topics which could very easily find their way into other categories, such as theater, folklore and customs, and music, but which deserve an equal place in the category of dance. The Library of Congress system is outmoded and inflexible. The New York Public Library's Dance Collection system is based on the previous orientation in that center of dance with music, and retains the older system as a matter of convenience until a new computerized indexing is completed. The Harvard Library uses its own system; dance materials are housed, for the most part, in The Harvard Theater Collection, however, a great many documents are to be found in the Houghton Library, and still others in the Music and Main Libraries. The Union Catalogue refers to most of these works, although Miss Willard stated that many works were not yet catalogued. The problem at both Harvard and Lincoln Center appeared to be the insufficient staff and funds to handle the requirements of the task. Both libraries have remarkably complete collections in the period being considered, but there is certainly no way of knowing what comprises the collection unless one is present at the library itself.

The Keyword Coordinate Index System

From the search for materials over the past few summers it was concluded that the only purpose of a classification structure was the facilitation of locating information and materials. The Ohio State University Theater Collection has developed a system of cross indexing which is somewhat parallel to what had earlier been planned for the area of dance. A few weeks' trial showed that it was unsuitable for dance and required voluminous card duplication. At the same time the indexing system used by The Ohio State University Center for Experimental Research in the Arts (a keyword coordinate indexing system for "Information Storage and Retrieval,") appeared as a promising alternative. The director of this project, Dr. William Poland, referred to other comparable systems; e.g., the RILM Abstracts of Music Literature, another keyword plan. Additional references to various systems of this sort, have been collected and considered (see Appendix I). These systems are infinitely more flexible than the earlier subject classifications, and would be particularly suitable to the field of dance, which includes such diverse materials as tapes, discs, music, notation scores, costume prints, stage sets, literary works, libretti, etc. It could also be computerized without undue preliminary costs in cross filing and duplicating of index cards.

Conclusion

The original notion of a classification structure was discarded as outdated and unwieldy in the light of more recent treatment of historical subjects in the arts. It is more useful and thorough and less pedantic to avoid labels and categories. The subject must be examined from every conceivable angle in order to grasp the style of the period. Who danced what, when, and where is of minor interest, indispensable to the historian, but useful only in that it leads to the aura or total decor of a period. As work progressed more deeply into the specific period being considered, the bonds between the customs and taboos of society and the dance of the time seemed inseparable. It serves no purpose to made a distinction between the "Social Dance" and the "theater dance" of the court of Louis XIV, for example, nor is it helpful to separate dance as "ritual" from dance as "play." Attention should be given to the specific event or subject and, outward from that central point, investigations should lead along every possible path. The relationships to the environment are significant; i.e., the ecology of an entity, rather than isolated facts.

The keyword cross-indexing system supplies more information than needed for the inquiry. That is its singular fault. It is better, however, to reject false leads than to have too few. This system will be used for the documents which have been personally collected in the pursuit of this project, and will be extended in time to our entire collection of books, manuscripts, slides, tapes, films, and film reproductions. The study of various systems of organizing materials led to acceptance of the keyword plan for a wider use and with the aim of shifting to computer devices whenever possible. The source book is organized in a series of general- and sub-headings, which clarify and specify the particular selection or passage included. These will be explained more fully in the next section of this report.

In setting up the list of keywords for the source book, a kind of structure in itself, the work "dance" is to be avoided. All of the keywords refer to the general subject, so that the term dance would include every reference collected, and would not be useful in retrieving specific items. "Ballet," too, is broad and is broken down into significant sub-types; e.g., Ballet, Horse; Ballet de cour; Ballet, See also, Romantic, Russia, libretto, costume, etc.

THE SOURCE BOOK

The general plan of the source book calls for five main sections for the body of the text. The preliminary pages contain the usual Preface, Table of Contents, List of Illustrations, and Introductory comments. The references for each section are given at the end of that portion of the text, along with other selected primary and secondary sources. A Glossary of terms and an Index completes the source book. Each selection which introduces a new author or artist is preceded by a brief biographical sketch which identifies the writer and describes his general contribution.

The plan outlined below is tentative and may be altered as each section is readied for reproduction. (For a complete description of the references, see Appendix II.) There are some omissions which must be filled before the book can be considered complete. These will be noted throughout the design for the book, shown in Appendix II. Unless otherwise noted, all of the documents are on hand in exact note form, film, or facsimile reproduction. These do not by any means represent all the documents that have been seen, but only those which will be used in the source book. It is to be assumed that only selected passages will be taken from each reference included, and that only one or two dances from each manual will be reconstructed in Labanotation.

Tentative Outline for the Source Book

Title: A Documentary History of Dance in France and England from 1660 to 1800.

Preliminary Pages.

Section I: The Baroque Ballet; French Academic Classicism, 1660 to 1715

- A. Official Disputes: The Institutions of the Guild and the Academy
- B. The Substance of the Ballet: The Classical Ideal and Contemporary Realities
- C. Ballet Libretti
- D. Horse Ballets
- E. The New Dance Notation
- F. Dances for the Ballet
- G. Manners and Social Custom
- H. Ballroom and Country Dances

Section II: The Transitional English School: from Court to Middle Class Theater, 1660 to 1740

- A. Dance during the Restoration: A Pallid Revival amid Puritan Condemnation
- B. The Classical Ideal: A New Interpretation
- C. The English Discover Feuillet
- D. Ball Dances
- E. French Dancing: Pro and Con
- F. The Dancing Master's Role in the Proper Education of the Young
- G. Country Dances

Section III: Perfection Within Convention: The Soloists of the French Academy, 1715 to 1760

- A. Further Definition of Classical Style
- B. Libretti: The Royal Academy and the Garden Fête
- C. Further Definition of Technique
- D. Etiquette and Dance Usages in the Ballroom

Section IV: Academicism versus Innovation, 1760 to 1800

- A. Complaints and Reforms
- B. The New Full Length Ballets
- C. The Treatise, Encyclopedia, and Dictionary: Restatements
- D. The Allemand and Later Minuet
- E. Country Vigor

Section V: Fin de Siecle

- A. Triviality, Affectation, and Satire
- B. A Look at a Dying Era

CONCLUSIONS AND RECOMMENDATIONS

1. Far more material exists in the general area of the history of dance than is generally known and recorded in published catalogues or collections. The general survey of materials was impractical and the need for specialization in the particular period designated became quickly apparent.

2. Rare materials in the subject are exceedingly hard to find because of either unavailability in this country or problems of library cataloguing and classifying. A review of rare published works would precede any further research by a scholar. These must be made more available if dance history is to be established as a serious scholarly pursuit.

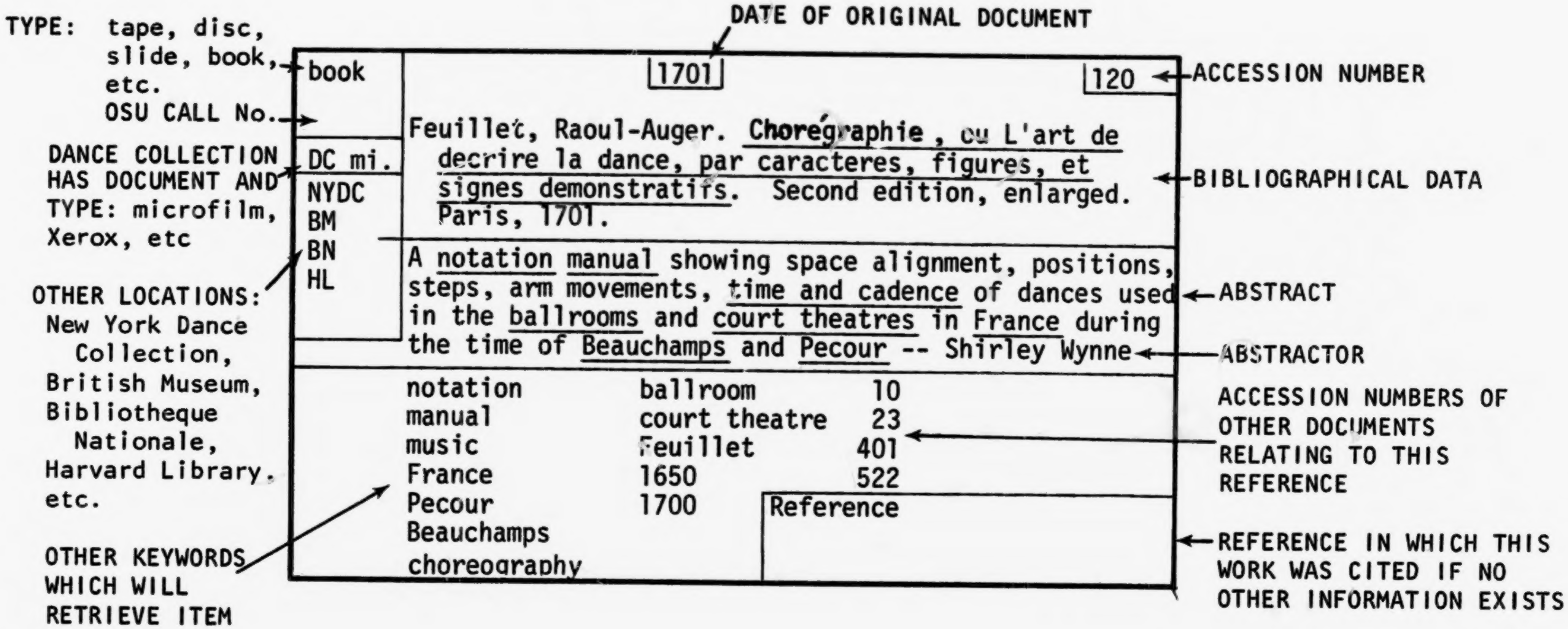
3. The various editions of historical works need to be collated.

4. Historical notation systems need to be interpreted by music and dance scholars, notated dances correlated with their musical scores, and reconstructions rendered in a contemporary dance notation system, specifically Labanotation.

5. Visual references need to be made available as slides and filmstrips since these materials constitute one of the chief areas of comprehension and research in the history of dance.

6. Tapes of dance music from the past need to be made available and designed to correspond with visual and literary references.

APPENDIX I
REFERENCE CARD


DATE OF ORIGINAL DOCUMENT
TYPE: tape, disc, slide, book, etc.
OSU CALL No.
DANCE COLLECTION HAS DOCUMENT AND TYPE: microfilm, Xerox, etc
OTHER LOCATIONS: New York Dance Collection, British Museum, Bibliotheque Nationale, Harvard Library. etc.
OTHER KEYWORDS WHICH WILL RETRIEVE ITEM
ACCESSION NUMBER
BIBLIOGRAPHICAL DATA
ABSTRACT
ABSTRACTOR
ACCESSION NUMBERS OF OTHER DOCUMENTS RELATING TO THIS REFERENCE
REFERENCE IN WHICH THIS WORK WAS CITED IF NO OTHER INFORMATION EXISTS

book

1701

120

DC mi.
NYDC
BM
BN
HL

Feuillet, Raoul-Auger. Choregraphie, ou L'art de decrire la dance, par caracteres, figures, et signes demonstratifs. Second edition, enlarged. Paris, 1701.

A notation manual showing space alignment, positions, steps, arm movements, time and cadence of dances used in the ballrooms and court theatres in France during the time of Beauchamps and Pecour -- Shirley Wynne

notation	ballroom	10
manual	court theatre	23
music	Feuillet	401
France	1650	522
Pecour	1700	Reference
Beauchamps		
choreography		

The Reference Card will be filed numerically according to Accession Number.

There will be a cross file, catalogued by author (or artist). For the present, a subject file will also be prepared, largely for convenience, until the keyword system becomes effective.

It may be more useful to use something similar to the RILM abstract number, p. IV. (See Bibliography attached to Appendix II) instead of the Accession Number alone. Along with a number similar to an Accession Number are two letters which indicate the kind of item. In this case it would refer to tape, disc, article, slide, etc; the list would expand as materials are collected and would eliminate the box in the upper left-hand corner. The list of types of materials would be expandable as the materials increase.

KEYWORD (UNITERM) CARD

(Keyword)

MANUAL

0	1	2	3	4	5	6	7	8	9
120	81			44	15	36	27		
340				94					
				204					

Keywords are grouped according to the last digit. When a document is acquired or an abstract obtained of another reference, accession numbers are to be added to each keyword card which would retrieve that reference.

Keyword cards are to be filed alphabetically.

SAMPLE KEYWORD LIST

BALLROOM, BALLS
BEAUCHAMPS, CHARLES,
    PIERRE
COURT THEATER
CLASSICISM
DANCING MASTER, see teacher
FEUILLET, R.-A.
FRANCE
INSTRUCTION (see MANUAL)
MANUAL
MUSIC, ballroom
MUSIC, ballet, etc. (other sub-headings will extend this keyword)
NOTATION
OPERA
PECOUR
SEVENTEEN HUNDRED (to 1749)
SIXTEEN FIFTY (to 1699)

The keyword list includes period (broken into 50-year spans); author; title; type of material (costume, notation, music, etc.); and place. The singular form of the keyword implies the plural.

To find the reference one could have only one word, or several. If the researcher wished to know all of the manuals produced in the period 1650 to 1750, he would find all of the references listed on three keyword cards, Manual, Sixteen Fifty, Seventeen hundred. By aligning the three cards so that their columns correlate, the duplicate Accession Numbers could be found by scanning the columns one by one. If he wished to know all of the manuals produced by Feuillet after 1700, he would pull three Keyword cards, "Manual," "Feuillet," and "Seventeen Hundred," and scan the columns again. If he knows the title and not the author, the card "Choreography, -ie" will finally lead him to the reference. If he knows, "Feuillet" and "Choreography" or author and title, he will be led directly to the specific reference.

Following are the references used, in addition to personal interviews, and use of various library systems, such as that at Harvard and New York Public Library at Lincoln Center:

Broadhurst, P. L., "Coordinate Indexing: A Bibliographic Aid," American Psychologist, 17 (1962), 137-142.

Research Classification System, The Ohio State University Theater Collection. The Ohio State University Library, Columbus, Ohio.

RILM Abstracts of Music Literature, I, No. 1 (Jan.-April, 1967).

Thesaurus of Coordinate Index Terms, The Ohio State University Center for Experimental Research in the Arts Information Storage and Retrieval Center, Lord Hall, Columbus, Ohio.

APPENDIX II

DETAILED OUTLINE FOR THE SOURCE BOOK IN DANCE HISTORY FROM 1660 TO 1800 IN FRANCE AND ENGLAND

Title: A Documentary History of Dance in France and England from 1660 to 1800

Preliminary Pages

Section I: The Baroque Ballet; French Academic Classicism, 1660 to to 1715

- A. Official Disputes: The Institutions of the Guild and the Academy
    1. Statuts et Ordonnances. . .(Guillaume DuManoir) 1659
    2. DuManoir, Guillaume, Le Mariage de la Musique avec la Dance. . .Paris, 1664
    3. Letters Patent from Louis XIV to Abbé Perrin and Robert Cambert. 1672. (A copy of this is not yet in my possession. Its substance may have to be taken from a secondary source.)
- B. The Substance of the Ballet: The Classical Ideal and Contemporary Realities
    1. DePure, Michel, Idée des Spectacles Anciens et Nouveaux, Paris: Michel Brunet, 1668.
    2. Vossius, Isaac, De Poematum Cantu et Viribus Rhythmi. Oxford. 1673.
    3. Menestrier, Claude Francois, Des Ballet Anciens et Modernes. . . Paris, 1682 (Illustration from text).
- C. Ballet Libretti
    1. Quinault, Philippe and Lully, Jean-Baptiste, Le Triomphe de L'Amour, 1681 (Two versions of the text).

    2. Two designs for costumes by Jean Berain.

    3. Molière and Lully, La Princesse d'Elide. . .Plaisirs de l'Isle Enchantée, 1664 (Illustrations).

    4. Guerin (Molière), *Intermèdes de Musique et de Danse pour la Comedie de Mirtil et Melicerte*, 1698.

D. Horse Ballet

    1. Menestrier, *Des Ballets. . .* 1682.

    2. Illustrations from Turin ballet prints.

E. The New Dance Notation

    1. Feuillet, Raoul-Auger, *Chorégraphie, ou L'Art de Décrire la Dance*. . . Paris, 1701. (Labanotation reconstruction, Illustrations.)

    2. _____. Traité de Cadence, 1704.

F. Dances for the Ballet

    1. Feuillet, Raoul-Auger, *Recueil*, Paris, 1704, (Illustrations, music and Labanotation reconstruction).

    2. Pecour, Louis, *Recueil*, Paris, 1700 and 1704, (Illustrations, music and Labanotation reconstruction).

    3. Illustrations from Jean Mariette, ca. 1700.

G. Manners and Social Custom

    1. de Courtin, Antoine, *Nouveau Traité de la Civilité qui se pratique en France parmi les Honnestes Gens*, Paris, 1677. (I have portions of this in a collection of reprints. I may refer to passages in secondary works, or collected editions for other selections in this section.)

H. Ballroom and Country Dances

  1. Feuillet, Raoul-Auger, *Recueil de Contredances*, Paris, 1706. (Music and reconstruction in Labanotation.)
  2. Dezais, ( ) Sr., *Recueil de Nouvelles Contredences*. . ., Paris, 1712.
  3. Illustrations of ballroom and country dancing.

Section II: The Transitional English School: From Court to Middle Class Theater, 1660 to 1740 (Illustrations are very meager through this period)

A. Dance During the Restoration: a Pallid Revival amid Puritan Condemnation

  1. Pepys, Samuel. *Diary*, London, 166-.
  2. Gailhard, Jean, *The Compleat Gentleman*, London, 1678.
  3. Locke, John, *Some Thoughts Concerning Education*, London, 1699.

B. The Classical Ideal: A New Interpretation

  1. Weaver, John, *An Essay towards an History of Dancing*, London: Jacob Tonson, 1712.
  2. ______________. *The Loves of Mars and Venus*, London, 1717.
  3. ______________. *The Fable of Orpheus and Eurydice. . .* London, 1718.
  4. ______________, *Anatomical and Mechanical Lectures upon Dancing*. . . .London, 1721.
  5. ______________, *The History of the Mimes and Pantomimes*, London, 1728.
  6. Jenyns, Soame, *The Art of Dancing*. . . London, 1729.

C. The English Discover Feuillet (The following will be treated as a comparative study with the French system and will have step-reconstructions as in the earlier section.)

1. Addison, Joseph. *The Tatler*, 1709.
2. Weaver, John, *Orchesography*, London, 1706.
3. ______________, *A Small Treatise of Time and Cadence in Dancing*. . .London, 1706.
4. Siris, P., *The Art of Dancing*. . .London, 1706.
5. Essex, John, *For the Further Improvement of Dancing*, London, 1710.
6. Pemberton, E., *An Essay for the Further Improvement of Dancing*, London, 1711.
7. Tomlinson, Kellom, *The Art of Dancing Explained*. . .London, 1735, 1744.
8. Essex, John, *The Art of Dancing Explained*, 1728, 1731.

D. Ball Dances

1. Isaac, (Mr.), Selection from Weaver's *Orchesography*.
2. Tomlinson, Kellom, *Six Dances*. . .London, 1720.
3. Tomlinson's Minuet of Six Figures, 1735.

E. French Dancing: Pro and Con

1. *A Comparison Between the Two Stages*, London, 1702.
2. Jenyns, Soame, *The Art of Dancing*. . . London, 1729.
3. *The Spectator*.
4. John Rich, illustration.
5. Mlle Auretti, engraving, 1745.

F. The Dancing Master's Role in the Proper Education of the Young: Manners and Social Custom.

1. Essex, John, *The Young Ladies Conduct*. . . London, 1722.

2. Weaver, John, Anatomical and Mechanical Lectures. . .London, 1721.

3. The Spectator.

4. Nivelon, F., The Rudiments of Genteel Behavior, 1737 Illustrations

G. Country Dances

1. Playford, Henry, The English Dancing Master, London, 1651-.

2. Jenyns, Soames, The Art of Dancing.

Section III: Perfection within Convention: The Soloists of the French Academy, 1715 to 1760

A. Further Definition of Classical Style

1. Dubos, Abbé Jean Baptiste, Reflexions Critiques sur la Poesie. . .1719, 6th ed., 1750.

2. Bonnet, Jacques, Histoire Generale de la Danse,. . .Paris, 1723.

3. Boulenger De Rivery, Claude Francois Felix, Recherches historiques et critiques sur quelques anciens spectacles. . .Paris, 1751.

4. de Cahusac, M. (Louis), La Danse Ancienne et Moderne, Paris, 1754.

5. de Beauchamps, Recherches sur les theatres de France, Paris, 1735.

B. Libretti: The Royal Academie and the Garden Fête

1. Fuzelier, Louis and Rameau, J. P. Les Indes Galantes, Paris, 1735. (Remis 1743 avec la Nouvelle Entrée des Sauvages.)

2. Illustrations by J. N. Martin. [Approx. 6]

3. Duchesse, Rameau J. P., "Les Surprise de l'Amour." Journal du Theatre des Petits Appartemens Pendant l'Hiver de 1748 a 1749.

4. Illustrations of Camargo and Sallé, ca. 1730 after Nicholas Lancret, and illustrations of Pierre Gardel. (There are numerous prints available on the artists of the Academy, and I have not yet made a final selection.)

5. Two prints of festivities at Versailles, 1745.

C. Further Definition of Technique and Notation

1. Pauli, Charles, Elemens de la Danse, Leipsic, 1756.

2. Rameau, Pierre, Le Maître à Danser, Paris 1734 (first edition 1725) Illustration.

3. ____________, Abbrégé de la Nouvelle Methode. .Paris, 1725.

4. Illustrations, Le Maître de Danse, 1745.

D. Etiquette and Dance Usages in the Ballroom

1. Rameau. Le Maître ...

Section IV. Academicism versus Innovation, 1760 to 1780

A. Complaints and Reforms

1. Noverre, Jean Georges, Lettres sur la Danse. . .St. Petersbourg, 1803 (first ed. 1760). Includes numerous other items, such as his correspondence with Voltaire.

2. Garrick, David, Letters, 3 vols, Cambridge: Harvard Univ. Press, 1963.

3. Angiolini, Gasparo, Dissertation sur les Ballet pantomimes des Anciens, Vienna, 1765.

4. Gallini, Giovanni, Critical Observations on the Art of Dancing, London, 1770(?),

B. The New Full-Length Ballets [illustrations in section A and B of Vestris, Guimard, Baccelli, Didelot, Parisot, and other soloists].

   1. Noverre, La Descente D'Orphée aux Enfers, St. Petersbourg, 1803.

   2. Angiolini, Sémiramis, Vienna, 1765.

   3. ____________, L'Amicizia, Milano, 1782.

C. The Treatise, Encycopedia, and Dictionary: Restatements.

   1. Diderot et D'Alembert, Encyclopédie Méthodique, 1786-87 editions.

   2. Gallini, Giovanni, A Treatise on the Art of Dancing, London, 1772.

   3. Compan, C., Dictionnaire de Danse, Paris, 1767.

   4. Encyclopedia Britannica, Dublin, 1796.

   5. Dorat, Claude Joseph La Déclamation Théâtrale, Paris, 1769.

D. The Allemand and Later Minuet

   1. Malpied, N., Traité sur l'Art de la Danse, Paris, ca. 1770 (Illustrations).

   2. Dubois (Collection) Nouveau Minuet. . . Principes D'Allemande, 177_, Paris, (Illustrations).

   3. Illustration, Suite de Repertoire des Bals, Paris, 1763.

E. Country Vigor

   1. Illustrations only

Section V: Fin de Siècle

A. Triviality, Affectation, and Satire

   1. Montagu, Lady Mary, Letters, (reprint) 1934.

   2. The Polite Academy, London, 1762.

    3. English satirical prints. (There are many of these and the final selection has not been fixed.)

B. A Look at a Dying Era

    1. de Ligne, Prince Lamoral, Letters and Memoirs. (trans. ed., 1927;

    2. Perils of Fashion, London (1800?)

n.b. The works of Salvatore Vigano and Charles Didelot, though technically falling in the last decade of the 18th century, fall more properly in another stylistic development which merges with the Romantic Ballet of the next century. These have been omitted from the present outline because their works are expected to be included in a subsequent collection.

APPENDIX III

SAMPLES OF ORIGINAL MATERIALS MIMEOGRAPHED AND XEROXED FOR CLASSROOM USE

A. Dance Manuals

1. Feuillet, Raoul-Auger. Chorégraphie, 1700. A condensation of his notation system and a comparison with the contemporary English translations of Weaver and Siris.

    This copy is a distillation of Feuillet's manual which is too difficult to undertake as a source for undergraduate study. Often the English translations of the day help to clarify the original French; often they only serve to further confuse the question. The English quotations which are generally helpful are included in modernized spelling, but otherwise are direct quotations from the originals.

    For graduate work the sources themselves are used for reference without abridgement or condensation.

How to Read the Text

1. Divisions into Roman numerals are my own.

2. Mr. Siris gives only a selection from Feuillet's material. In most cases this treatment is ample, and indicates that even at that time Feuillet was considered too detailed for the use of English dancing-masters. Nonetheless, Feuillet's work will be the basis of the text which follows because in some cases the omissions of the original material were not just.

3. Quotation marks set off only those passages which have been retained in their literal versions for stylistic reasons or for the purpose of particular emphasis. Otherwise the language of the three texts will have been adapted to suit the present treatment and arrangement.

4. Feuillet's notation column is to be read according to the facing of the body. The movement progresses along the line extending from the symbol indicating which direction the body is facing.

5. Most steps in combination begin with the modern ballet positions, which are in Feuillet's text generally first or fourth. The degree of turnout, however, is only half as wide as modern positions.

6. The absence of a step line means that there is no progression through space. It is "position writing" in the Labanotation sense of that term.

7. There is no indication of degree of level in the step patterns. Jumps are indicated, but no symbol for plié preparation

is given.

8. The length of the step symbol is not an indication of time-duration.

9. The dances are almost entirely symmetrical. The movements are largely arm and leg embellishments to the vertical central column of the torso. This was held in a dignified and restricted extension throughout the figure dances.

10. Mrs. Bartenieff outlines some principles of the Feuillet system which are common to that of Labanotation:

1. The central line dividing right and left.
2. The progression in time along the line.
3. The dividing up into measures of this line.
4. The use of direction symbols indicating the form of the step and the spatial position of the feet.
5. The careful distinction between step position, and leg gesture.
6. The analysis of step, jump, and other forms of weight transference like tombé and echappé.[1]

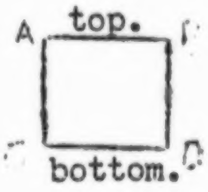
---

[1] Bartenieff, Irmgard, and Albrecht Knust, "Steps of the Eighteenth Century." (translations of Feuillet into Labanotation) Dance Notation Bureau, New York City, unpublished work.

French Text in Translation	English Versions and Commentary
I. Explanation of Terms	Commentary appears hereafter enclosed in parentheses.
A. Position: The placement of the feet.	Alterations and additions from Weaver and Siris appear hereafter as W: and S: respectively.
B. Marche: To spet; when one moves.	
C. Plié: to bend the knees.	C. W: To sink.
D. Elevé: To rise.	D. S: Where we extend ourselves. BK: Elevated (straightening out from a plié, not necessarily on toes). (Glossary)
E. Sautè: To elevate the body into the air.	E. W: To bound. S: To spring. (Implies any kind of elevation: leap, jump, skip, etc.
F. Cabriollē: To caper.	F. S: Cutting Capers: When in springing, we beat one leg against another.
G. Tombé: To fall.	G. S: Fallings: Where the body is out of its equilibrium, and falls through its own weight.
H. Glissé: To slide the foot along the floor.	
I. Tourné: To turn from one side to another.	
J. Pied en l'air: To hold one foot off the floor.	J. W: Holding the foot up.
K. Cadence: The knowledge of the different measures and passages which are noted in most of the Airs.	K. S: "A right understanding of the different measures, and the most remarkable part of an Air in dancing."
L. Figure: To follow the designed floor pattern (chemin*) with artistry.	L. S: Figures: "are ways trac'd out by Art, for the dancer to tread in."

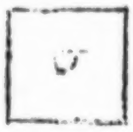
*"I call the chemin the line on which one dances. It describes steps and positions as well as Figures of the dance."

M. The hall:

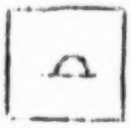


N. Facing of the body:

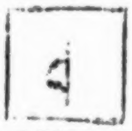
1. Facing top.



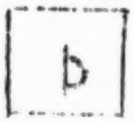
2. Facing bottom.



3. Facing right.

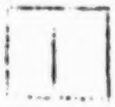


4. Facing left.

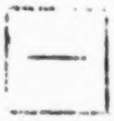


O. Floor patterns:

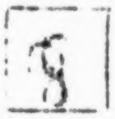
1. Top to bottom.



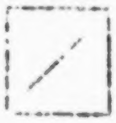
2. Side to side.

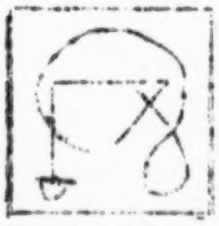


3. Circulating line.



4. Oblique line.





5. Combination of patterns

N. (The hall is to be considered the same as the stage in facing directions:)

1. Facing downstage.

2. Facing upstage.

3. Facing right stage.

4. Facing left stage.

4. (In modern terminology oblique would be termed a diagonal line.)

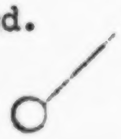
II. The Positions.

There are ten positions, five true, five false.

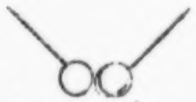
A. True positions: When the feet are uniformly regular, toes turned out.

B. False positions: When the feet are sometimes uniform, sometimes not. If true position is always turned outward, then false position is always inward.

C. Demi-position, only one foot is represented.

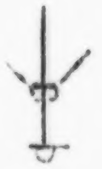


D. Whole position.

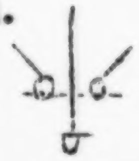


E. True positions.

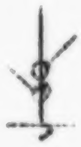
1. First.



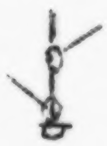
2. Second.



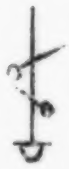
3. Third.



4. Fourth.



5. Fifth.



B. (The false positions did not occur in later texts which used Feuillet's system.

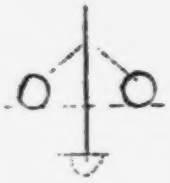
C. (The angle of the line which represents the foot indicates the degree of turnout, about 45 degrees. This did not become a 90 degree angle until approximately 1820.)

2. (Feuillet uses the dotted line here only to indicate that the position must be on a straight line. It is not used in the writing of the dances.)

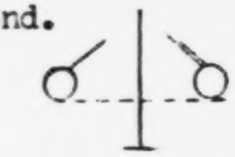
5. (There are two true fifth positions though no mention of it is made here. Siris uses an example with the left foot in front.)

F. False positions.

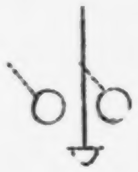
1. First.



2. Second.

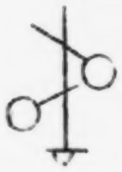


3. Third.



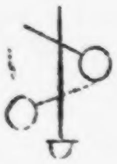
3. (Note that the third false position is not opposite to the third true, but is an altogether new position.)

4. Fourth.



4. (It is not clear how one is to distinguish between the false fourth ahd the true fifth position.)

5. Fifth.



5. (Again, Siris' example is opposite to Feuillet's. Siris gives this explanation of the position: "the fifth position false is marked like the fifth true one, and they seem almost the same thing; nevertheless they have an effect quite contrary to each other, for whereas in the True one the points of the feet turn outwards, in the false they turn inwards, crossing each other so that the heel of one foot is right against the toes of the other. and one may distinguish it from the true one by a small bar between the two half-positions.")

III. The Steps.

A. Straight step (pas droit): when the foot moves in a straight line, forward or back.

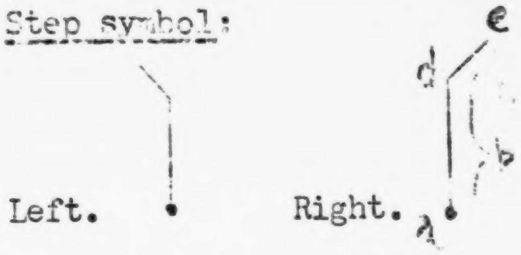
B. Open step (pas ouvert): when the leg opens sideways (a straight line), or outwards or inwards (a half-circle).

C. Round step (pas ronde): when the foot makes a circular figure. There are two sorts, both outwards and inwards.

D. Twisted step (pas tortillé): when the foot turns in and out while moving either forward, backward, or sideward.

E. Beaten step (pas battu): when one leg or foot is beaten against the other, either forward, backward, or sideward.

F. Step symbol:



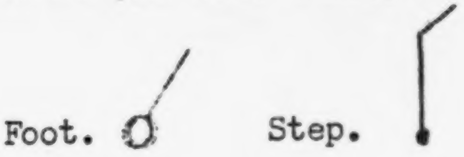
a. Beginning position.
b. Line of step from (a) to (d).
c. Foot represented by side stroke.
d. Heel.
e. Toe

A. (Siris translates Feuillet's pas droit as "right step", and continues to use droit in this sense. Weaver translates droit correctly as straight.)

C. (There is no explanation for the difference between the half-circle step in B), and the circular figure in C).

D. W: Waving step. (This step has no counterpart in modern ballet systems.)

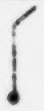
F. (Note that the position is marked with a white pin, and the step is marked with a black pin with a flag:

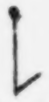


The flag at the end of the step symbol gives the final position of the foot after it has made the step.)

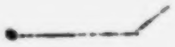
IV. Examples of Steps.

A. Straight steps:



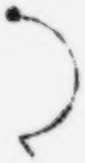


1. Forward. 2. Backwards.

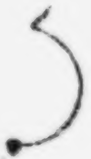


3. Sideward.

B. Open steps:

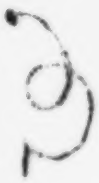


1. Outside.

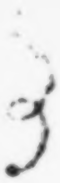


2. Inside.

C. Round step:

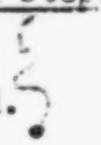


1. Outwards.

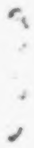


2. Inwards.

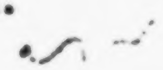
D. Twisted step:



1. Forward.



2. Backward.



3. Sideward.

(All examples are written for the right foot.)

3. (Feuillet: Pas ouvert droit à côté.)

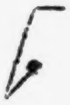
1. (Feuillet: Pas ouvert en dehors.
Modern terminology: rond de jambe à terre en dehors.)

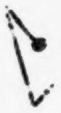
1. (Siris gives the example differently:

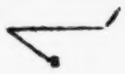
The final position is unclear. In the outward round step it would appear that the body turns to face right diagonal or right side but no explanation is provided to clarify this detail.)

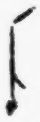
2. (Feuillet: pas ouvert en dedans.
Modern: rond de jambe a terre en dedans.)

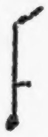
E. Beaten step:

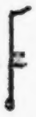
1. Forward. 

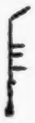
2. Backward. 

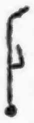
3. Sideward. 

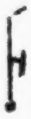
F. Plié. 

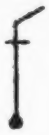
G. Elevé. 

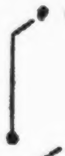
H. Sauté. 

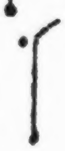
I. Cabriollé. 

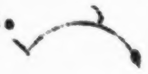
J. Tombé. 

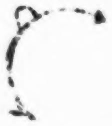
K. Glissè. 

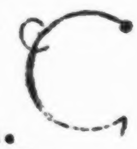
L. Pied en l'air. 

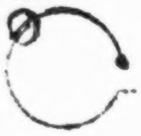
M. Toes on the ground. 

N. Heel on the ground. 

O. ¼ turn. 

P. ½ turn. 

Q. 3/4 turn. 

R. Full turn. 

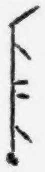
D. and E. 3. (For sideward Feuill uses the term a cote, which is th accepted modern ballet terminology.)

E. (It is not clear here what th relationship is with the left foot. The distance is not indicated by the length of the step symbol, but one assumes that the right foot merely moves to meet the left in whatever position the left is in.)

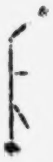
M. & N. (Weight is not put on the toes or heels in this step. It i a placement with no weight- [illegible] bearing.)

S. Steps with several marks:

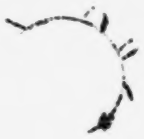
1. Plié, sauté and plié.



2. Plié, elevé, and place the toe.



3. Plié, sauté and half-turn.

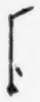


- -

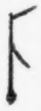
V. Placing marks in their proper order.

A. A plié can odcur before, during, or after a step.

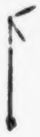
1. Before.



2. During.



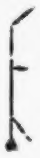
3. After.



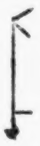
A. (The other steps cann occur in this same order of sequence along the step symbol.)

B. This sequence can be combined:

1. Plié before step, and elevé during step.



2. Eleve before step and plié after.



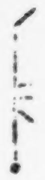
C. A sauté may be from both feet or on one foot only. The markings for a sauté from both feet would be placed on the position symbols, and the markings for a sauté on one foot would be placed on the step symbol.

C. (Here the distinction is being made between a jump from two feet to two feet, and a leap from one foot to the other foot. The details of hopping, leaping and jumping cannot obviously be written in this system.)

S: The springing step is performed in two ways, either by springing and falling on the same foot which made the step, or springing and falling on the other foot that did not make the step.

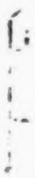
D. When there is a springing mark upon a step, which is made with the right foot, and no mark en l'air after it, it denotes that one is to spring with the right foot.

1. Sauté and fall (retomber) on the stepping foot.



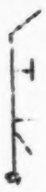
E. The falling mark has no proper place assigned to it. If one must rise in order to fall it is necessary that the rising mark should be near the beginning of the step.

1. Elevé and then fall.



F. The sliding mark has no place alone, but when accompanied by other marks, it should be placed last.

1. Plié, elevé, slide.



D. S: Where there is a mark en l'air upon a step make by the right foot, it signifies that one must spring with the left foot and make the step with the right foot.

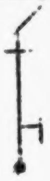
(Here is a good example of the problem of translation of the French text into English. First of all, it is unclear precisely what Feuillet means. Siris' interpretation is equally unclear, and appears to be directly opposite from Feuillet.
It would appear that the air sign on the symbol for the fight foot would direct one to leap from the left onto the fight foot. However, there is no way of knowing whether one takes off from both or one foot to leap to the other.)

E. (It should be noted that there is a difference between plié and fall, and a symbol is given for each. It may be a difference of stepping into a bent knee position with control as against falling into that position with relaxed weight. This may be a matter of style. It is impossible to determine these fine points, and it is unfortunate, because one senses their importance.)

F. (Why the sliding mark cannot appear alone is not explained.

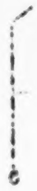
G. If a mark *en l'air* follows a slide mark, you must not slide further than the mark. At that point raise the foot from the ground.

1. Slide, then foot lifts *en l'air*.



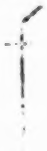
H. The *en l'air* may be placed in the middle or at the end. When in the middle it signifies that the foot is only *en l'air* in order to be set down afterwards.

1. The foot *en l'air* then returns to the floor.



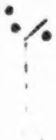
I. If the mark *en l'air* is placed at the end, it signifies that the foot remains in the air.

1. The foot remains *en l'air*.

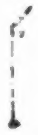


J. In order to know whether first to place the toes or the heels on the floor, the dot which occurs on the outside of the foot (flag) indicates which action should be performed first.

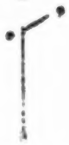
1. First toes then heels.



2. First heels then toes.

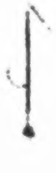


3. Whole foot remains on floor.

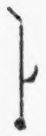


K. Turning marks have no proper place, but must observe which side to turn, marked at the beginning of the symbol nearest the black spot.

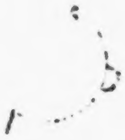
1. 1/4 turn right



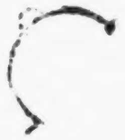
2. 1/4 turn left.



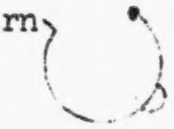
3. 1/2 turn right.



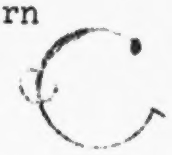
4. 1/2 turn left.



5. 3/4 turn right.

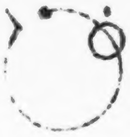


6. 3/4 turn left.

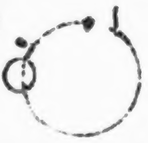


L. The dot placed at side of full turn step shows where one begins the turn.

1. Full-turn right.

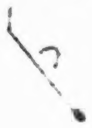


2. Full-turn left.

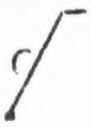


M. Turning one-eighth of a turn.

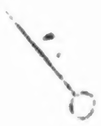
1. Left step turn 1/8.



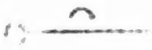
2. Right step turn 1/8.



3. Left foot turn 1/8.



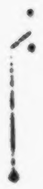
4. Right foot turn 1/8.



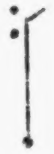
3. and 4. (The foot turn would show a change of position, the foot not progressing in any direction.)

N. Two points at heel or toe indicate weight bearing.

1. Bearing weight on toes.

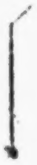


2. Bearing weight on heels.

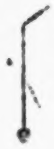


0. The dot at end of plié mark indicates which part of foot touches the floor.

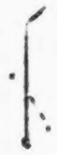
1. Toe downwards.



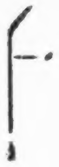
2. Heel downwards.



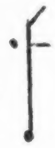
3. Whole foot on the floor.



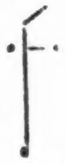
4. Elevé on toes.



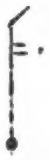
5. Elevé on heels.



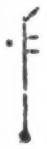
6. Elevé on whole foot.



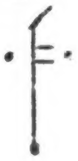
7. Sauté onto toes.



8. Sauté onto heels.



9. Sauté onto whole foot.



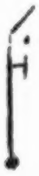
1. (This step is described literally as the point of the foot bending downwards,

2. point of foot must be upwards heel downwards, and

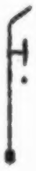
3. flat foot downwards. It is assumed that the part described touches the floor. Weaver translates this to mear 1) a sinking with the toe toward the ground, etc. Again, the precise meaning escapes one, and the description is open to several interpretations.)

6. (The only way this step could be executed would be from a plié position, because, if the whole foot remains on the floor a rise beyond normal (middle) level is impossible. In 5. the body would not rise at all, only the toes. Only 7. of the sauté series would be customary movement, as it would not be natural to spring onto the heel or the whole foot. Nevertheless, its inclusion in the writing system may be important. It may mean

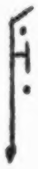
10. Slide (glissé) to leading.



11. Same heel lead.



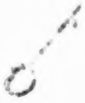
12. Slide whole foot.



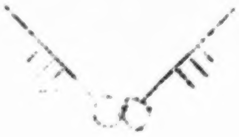
simply that such a step is possible to write, or that its use was common in dance forms or pantomime characterizations of the time.)

VI. Positions have the same markings as steps.

A. Plié right.

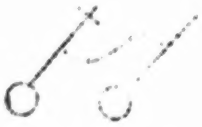


B. Cabriollé both feet.

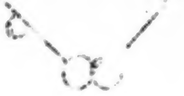


B. (No explanation is given on the performance of a capriol on both feet. As one foot must beat against the other, this would appear impossible.)

C. To lift then place the foot.

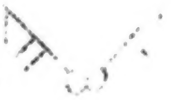


D. Turn right on both feet.

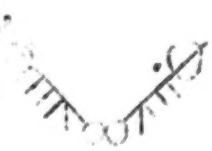


D. (A half-turn is indicated here, yet it is not clear exactly what is meant. It is probably a pivot on both feet with no progress in space.)

E. Sauté, plié on both feet.

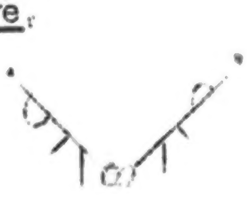


F. Plié, cabriollé, while making a full-turn right on both feet.



F. (Feuillet makes a distinction of doing the plié and cabriollé while turning (en tournant) whereas in the other steps he does not. The symbol appears in the same sequence for all these movements so the order in which the movements are done cannot be determined.)

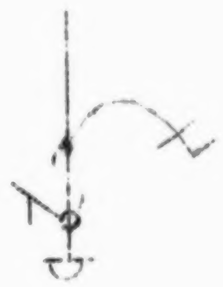
G. Plié, elevé, half-turn right on toes.



VII. Plié and elevé on one leg.

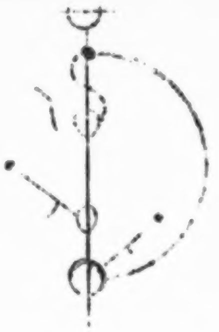
A combination of movements can be written by joining the half-position of the standing leg to the step symbol of the moving leg with a small line. This indicates that both movements are to occur at the same time.

A. Plié on the left leg, while the right leg extends to the right side, and remains en l'air.



A. Feuillet: "...tandis que le droit marche étendu." S: "...to bend the left knee whilst you walk with your right extended." (The present interpretation is to move the right leg to the right side while going into plié on the left. There would be no movement through space. Siris misinterprets the movement by his incorrect translation of marche.)

B. Plié on the left leg, right extends back halfway, then pliés, and finishes on toes of both feet.



B. (Here it is clear that a transfer of weight begins when the right leg begins to plie, halfway through its movement back to the next position. The left would seem to move back to meet the right.)

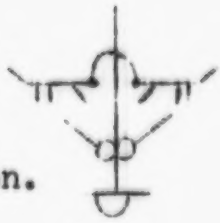
VIII. Échappé or Saillie

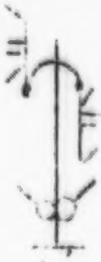
Two steps bound at their head indicate that they must be done at the same time, which can be done by springing or by a movement which cannot be called properly bending or springing, but which will be called èchappé or saillie. This can be done with stiff or bent knees. That performed with stiff knees will be written with sliding marks, and that with bent knees with both sliding and falling marks.

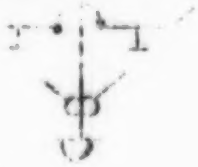
VIII. S: Step Échappé (Saillie can be translated to mean "a sudden change."

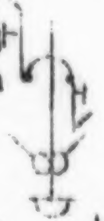
S: An Échappé is ". . . what is effected by opening the legs extremely quickly upon (into) second, fourth, or fifth position

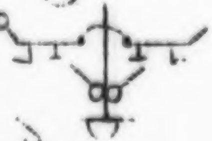
(Echappé is a modern ballet term, and clarifies the following examples of Feuillet. The Petit Echappé is lowest to the ground in modern terms, and is the nearest equivalent to Feuillet's echappé. The Grand Echappé in modern technique is closer to Feuillet's sauté. The movement is essentially a sudden jump from one position to another. In ~~modern ballet it~~ is a jump from fifth position into another, and returning to fifth In Feuillet, it will be noted in the examples that the starting position is always first. That Feuillet's echappe is low is characteristic of the period. Great height in jumps did not occur until later in the eighteenth century when, for one reason, costumes became less cumbersome, and, for a second, virtuoso techniques became the style.)

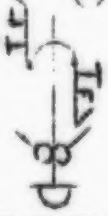

A. Sauté into 2nd position.


B. Sauté into 4th position.


C. Echappé into 2nd position with stiff knees.


D. Echappé into 4th position with stiff knees.


E. Echappé into 2nd with bent knees.

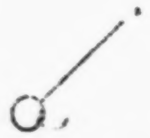

F. Echappé into 4th with bent knees.

IX. Positions and Demi-positions Twisted

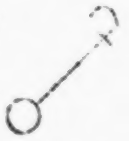
In twisted positions the foot turns inward and outward on the toe, the heel, or in the air. The half-moon is the symbol for this movement, and it is attached to the portion of the foot which performs the action.

(Only a selection from the examples given by Feuillet are shown here.)

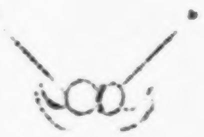
A. Weight on toes, heel moves outward.



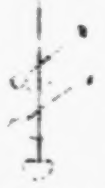
B. Foot in the air, toe moves inward.



C. Heels open out then return in.



D. Weight on toes, heels turn right.



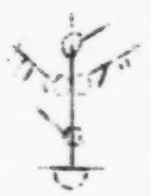
X. Change of Position.

A change of position can be accomplished by jumping or twisting from one position to another. In the former the change is made by jumping from one position and recovering in the other. In the latter the change is made on the ground, by twisting both feet, or one foot, on either the toes or the heels.

(In Feuillet's text there are four pages of plates illustrating these changes of positions. Siris makes a selection in his own volume, and is not accurate in some examples. He does not include the air mark on the foot staff which indicates elevation. There is a selection from Feuillet's plates presented here.)

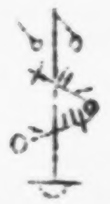
A. Jumping

1. From first to fourth true.

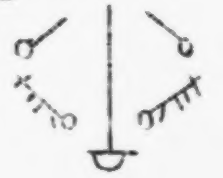


1. (The jump takes place from the position with spring marks, and recovery on those without.)

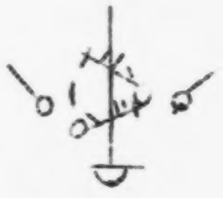
2. From fifth to third false.



3. From second true to second false.

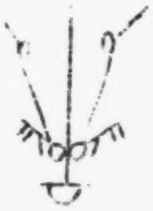


4. From fifth false to second true.

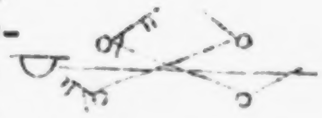


B. Jumping while covering space.

1. Jump forward, from first to second.

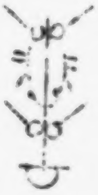


2. Jump to the right, feet changing relationship, 4th to 4th.

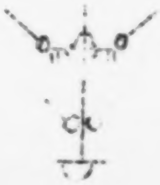


C. Jumping while covering space with both feet joined.

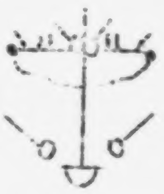
1. Jump forward, feet joined.



2. Jump from first to second.



3. Jump from second to first.

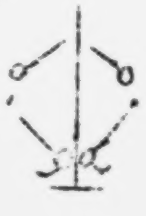


D. Twisting.

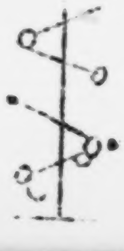
Positions can change by twisting one foot or both feet. The first will be called Twisted position. The second, Demi-position twisted.

1. Twisted position:

a. First position good to second false on toes.



b. Fourth position false to fifth good on toes.



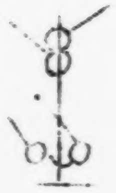
2. S: "To spring sideways to the right, with both legs crs'd and the forefoot coming to the ground backwards." (This translation demonstrates the difficulty of describing movements in words.)

C. (Feuillet refers the reader back to his section on *échappés*, which he regards as similar to this step.)

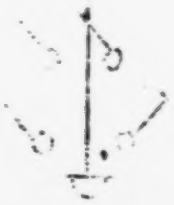
D. (To change position in this manner the weight is left on the toe or on the heel. Which part bears the weight is shown by a dot as in previous step symbols.)

2. Demi-position twisted:

a. Third position false to third good on one toe.

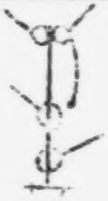


b. Second good to third false on one heel.

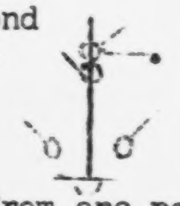


E. Stepping into a new position moving only one foot.

1. From fourth to first.

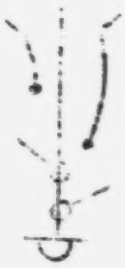


2. From second to third.

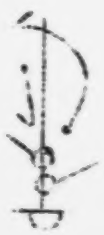


F. Stepping from one position, through another, and finishing in a new position.

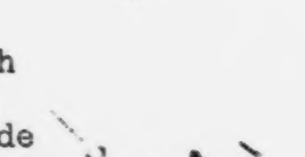
1. From fourth to fourth, and conclude in second.



2. From fourth to fifth, and conclude in fourth.



3. From fourth to second, and conclude in fifth.

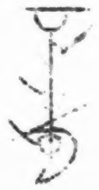


E. 1. and 2. (The left foot does not move, and the writing of its half-position a second tim is only for the purpose of showing its new relationship with the right foot which has performed the action.)

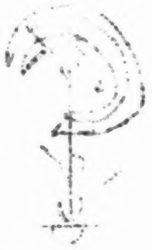
F. (This section is unclear both in Feuillet and Siris, and it follows the section on spatial directions. I include it here because it has to do with changing position by stepping from one into another. The beginning position is fourth. One foot then moves into a new position. The other foot then moves into a new and final position. The foot flag at the end of the step staff indicates the final position of the feet. The order in which the step is taken is indicated by the order in which the steps fall along the main column. The step which is written first is stepped first though this is no indication of timing.

G. *Beaten step*. (*Battu*)

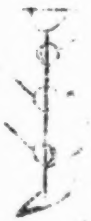
1. Step *battu cou-de-pied*, then step back.



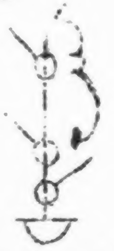
2. Step *battu* above and below (*dessus* and *dessous*) 4 times.



3. Step *battu* to the side, then move back.



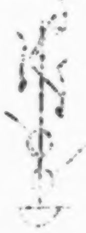
4. *Battu* twice to the side, then move forward.



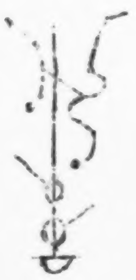
XI. Step Combinations.

A. Step combinations are those in which two or several are joined together. These will be shown joined by a line, and are to be regarded as one step only. Here follow two examples:

1. Three steps forward.



2. Two steps forward ending in second position.



A. (These step combinations occur in tables which follow. They are traditional patterns and, as Feuillet advises, are to be considered as a unit. They resemble modern combinations, such as *pas de bourree* which have a traditional timing as well as movement pattern.)

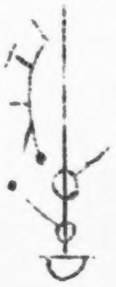
XII. Tables of Step Patterns.

A. In the following tables will be described most of the step patterns to be used in the dance. They will include *courant* steps, *demi-coupés*, *coupés*, *pas de bourrée* or *fleurets*, *jetés*, *contretemps*, *chassez*, *pas de sissonnes*, *pirouettes*, *entrechats*.

A. S: Only half of the tables are included, as "any dancer will know" that what can be done on the right side can also be done on the left. Siris also includes a word description of each step, though Feuillet does not. Only one example from each table will be shown here, accompanied by Siris' explanation. S: "Now, as the greatest part of the steps in a dance have no peculiar terms to express them exactly in English, and that it is next to impossible to give them such as will properly suit with them, I have, in many places, retain'd the French terms whereof a short explanation follows."

1. *Table of times* (*tems*) of the *Courant* and steps of the *Gaillarde*.

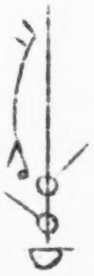
Times of the *courante en avant*:



1. S: "A step in the *courante* is made by bending and stretching out the two knees, at the same time that one foot passes aside of the other, and afterwards slides upon some one of the positions."

2. *Demi-coupés*.

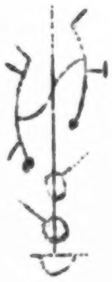
Demi-coupé *en* *avant*:



2. S: "A half-*coupé* is made by bending the two knees, at the same time that one foot goes aside of the other; and afterwards by stretching them out in rising on the toes of the same foot, upon some one of the positions."

3. Coupés.

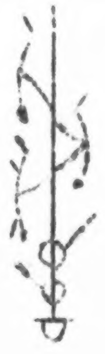
Coupé en avant:



3. S: "A coupé is a combined step made out of the half-coupe we have been speaking of, and another step either beaten, or sliding, etc."

4. Table of Pas de Bourree, or Fleurets.

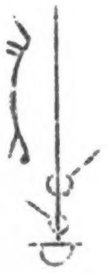
Pas de bourrée en avant:



4. S: This step is omitted.

5. Table of *Jettées* (or *Jetés*).

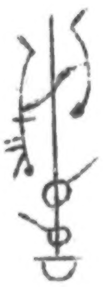
Jetté en avant:



5. S: "The *jetté* is performed by bending your two knees at the same time, that your right-foot passes aside of the other, and you extend them by springing, upon the same foot, to some one of the positions."

6. Table of *Contre-temps*.

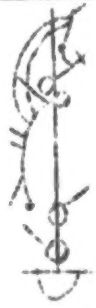
Contre tems (sic) *en avant*:



6. S: "A *contretemps* is also a combined step, and when you are to perform it with your right-foot you must bend, then stretch out your two knees and afterwards spring upon your left-foot, at the same time that your right shall pass aside to walk upon some one of the positions; and last of all you must make a step with your left-foot either beating or sliding, etc."

7. Table of *Chassées*.

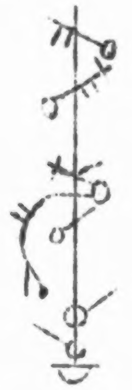
Chassée en avant:



7. S: "We commonly call the *chasse*, where one foot being found placed in the second, fourth or fifth positions, after having taken its movement on the ground, or *en l'air*, goes and places itself directly in the room of the other, by beating it either forwards, backwards, or sideways."

8. Table of Pas de Sissonne.

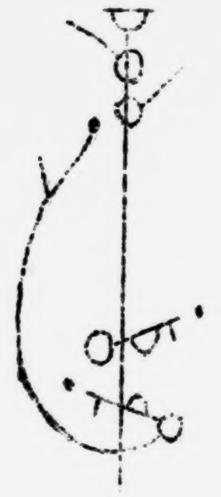
Pas de sissonne en avant:



8. S: "A sissonne-step is commonly made by bending the left-knee at the same time that the right-leg opens outward to spring either forwards or backwards to the third position, upon the two points of the toe toes, and at the same instant you must bend your two knees to rebound upon one, or the other foot in the same place."

9. Table of Pirouettes.

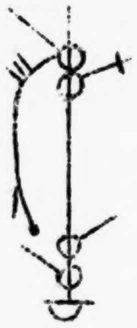
Half-turn pirouettes:



9. S: This step is omitted.

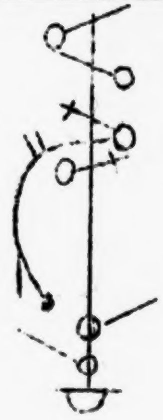
10. Table of Cabrioles, and Demi-Cabrioles.	10. S: This step is omitted.

Demi-cabriole en avant, or jetté battu:



11. Table of *Entre-chats* and *Demi-Entre-chats*.

Demi-entre-chats:

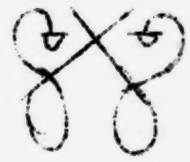


11. S: "As for the common *entre-chat*, it is performed in the same manner with the right caper upon the third position but in springing you must remember to cross before and behind with your legs *en l'ai* two, three, or four times from the fifth position to the same again, wherefore we distinguish the *entre-chats* into three, four, five, six and eight because every time that you open your legs in the second position, and cross them in the fifth *en l'air*, it must be reckoned for two beatings."

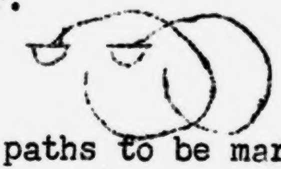
XIII. The Figure.

A. There are two figures in dance, regular and irregular.

1. Regular.

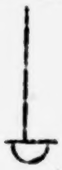


2. Irregular.

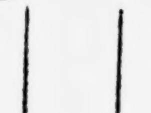


B. There are paths to be marked for both men and women dancers.

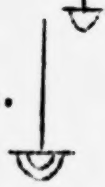
1. Path for one man.



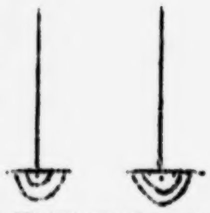
2. Paths for two men.



3. Path for one woman.



4. Paths for two women.

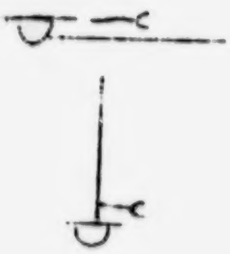


A. ("Regular" could read "Symmetrical" and "irregular" could read "asymmetrical"; however it hardly corresponds to the present meanings of those terms.)

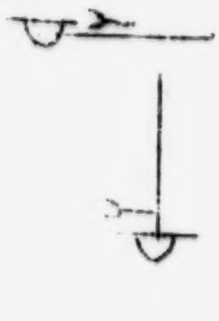
XIV. Taking Hands.

A. By using a symbol along the dance notation column it can be shown when hands are to be held with a partner.

1. Extend the right hand.

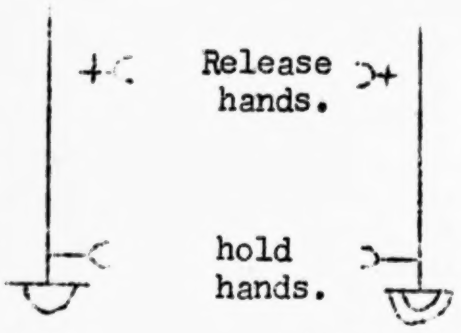


2. Extend the left hand.



1. and 2. (This is the hand symbol for one dancer only. It would be necessary to see the dance notation for the partner to see the nature of the hand hold.

B. An additional symbol shows when the hand hold is to be released.



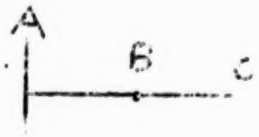
1. Right 2. Left.

XV. Port de bras.

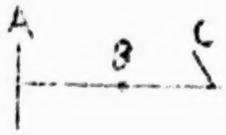
A. Port de bras depend more on the taste of the dancer than on rules. There will be only a few examples shown to describe the different possibilities of arm movements.

B. The symbol for the arm is marked with a ABC: A) marks the shoulder, B) marks the elbow, and C) marks the wrist.

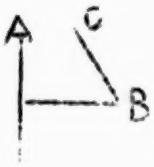
1. The arm extended.



2. The wrist bent.

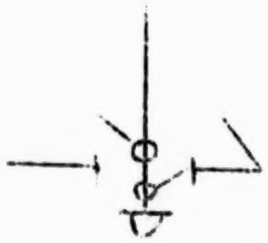


3. The arm bent.



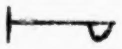
C. Placing the arm symbol on the dance notation column.

1. Left arm extended. Right arm bent at the elbow.

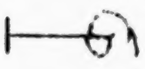


D. The line which the arm describes in space will be drawn on the arm symbol. They are to be performed in two ways, both upwards, and downwards. An upward movement ascends, and a downward movement descends.

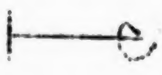
1. Wrist upwards.



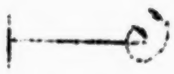
2. Wrist rotates upwards.



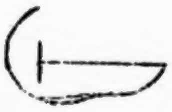
3. Wrist downwards.



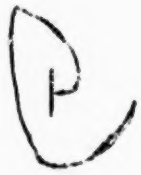
4. Wrist rotates downwards.



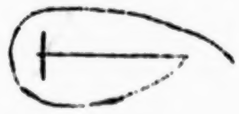
5. Whole arm upwards.



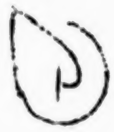
6. Whole arm downwards.



7. Whole arm rotates upward.



8. Whole arm rotates downward.



D. (It is not made clear in any text the precise difference between a rotation and a lifting or descending movement of the wrist, elbow or whole arm. Examples of rotation are given below though their fine points are not understood.)

(Feuillet concludes his volume with a notation for castanets which accompanies the dance Folie d'Espagne, and a Recueil de Dances by M. Pecour and himself.)

A. Dance Manuals

4. Feuillet's contredance Recueil, 1706. This little book (too small and tightly bound for microfilming or xeroxing) presents an abbreviated version of Feuillet's notation system. The popularity of the contredance among a wider segment of society represents a lessening of the strict regulations which bound the older forms of elite ballroom dance. Feuillet's handbook was designed for use by the wider group who had not had the intense and daily tutoring of the appointed dancing master.

   The volume contains a collection of dances and their airs. Three of these have been reconstructed for performance.

   John Essex translated this volume into English in 1710 and made several additions to the explanatory text. The dances which follow the introduction to his text are largely English, though little difference can be seen between French and English style in the notated dance scores.

Feuillet, R.-A. *Recüeil*. . . 1706 [Contredanses]

Preface: . . . [The English are the first inventors of Contredanse . . . I have chosen the best of the original pieces for this Recüeil]

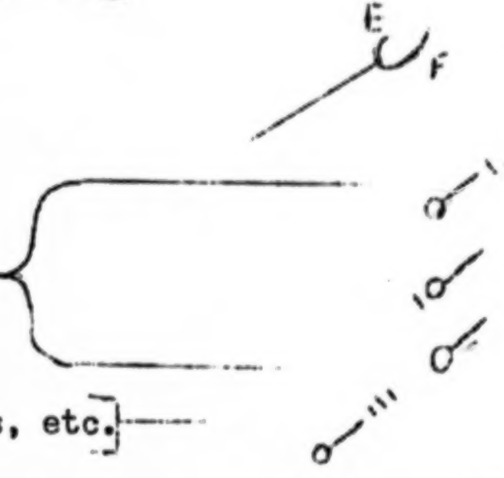
"Quelques uns à leur imitation ont travaillé dans ce goût la, entr'autre M^r Voisin Maître à danser à Versailles Auteur de l'Amoureuse, la Pantomime, la Bacchante, l'Epiphanie, la Gasconne, et plusieurs autres qui ne sont point dans ce Recüeil."

[Some of my compositions:] "la Matelotte, la Folichon, et la Fee."

"Je suis bien faché d'ignorer le nom des auteurs de quelques autres piéces que j'ai inserées icy--quand ils voudront les réclamer et se faire connoître je les prie d'être persuadez de l'estime et de la justice que je seray toujours prest à leur rendre."

"Elements ou Principes de Choreographie"

[Explains on following pages the different signs for reading choreography.]

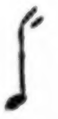


E. marque le pouce

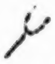
F. marque le premier doigt

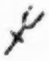
fraper [once]
- la pointe
- [the heel]
- le plat du pied

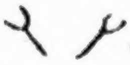
[3 times, etc.]

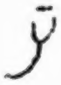


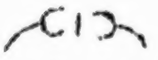
[Walk fwd.] "et fraper le plat du pied à terre en le posant comme si on poussoit un estocade."

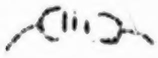
 donner la main

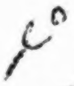
 quitter la main

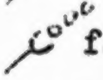
 donner les deux mains, etc.

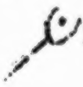
 frapper une fois de la main ce qui vous est presenté

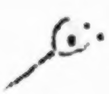
 [clap both hands together once]

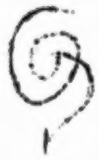
 [" " " " 3 times]

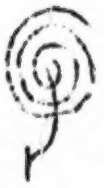
 faire signe du doigt une fois en menaçant

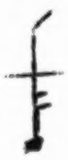
 faire signe du doigt trois fois en "

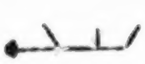
 faire signe du doigt une fois comme pour faire venir à soy

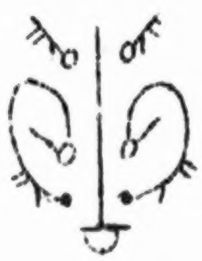
 [same as above only three times]

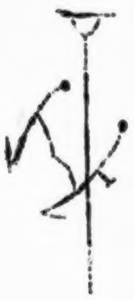
 rond de poignet une fois

 rond de poignet trois fois
[same for both hands]

 pas qui saute avant de poser le pied à terre, ce qu'on appelle saut contretemps

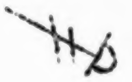
 balancé [rt. ft.--repeat left]

 pas de Rigaudon [fwd.]



la Révérence à gauche à sçavoir; dégager le pied gauche et glisser le droit en arriere.

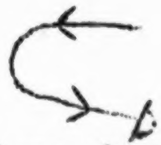
[same to right]

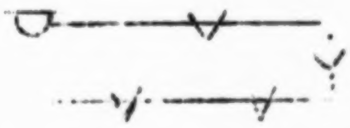


[means to rest 2 measures]

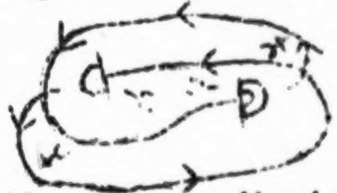
[On Steps which Best Suit Contredanses]

"Les pas les plus ordinaires aux contredanses excepté celles qui sont sur des Airs des Menuets sont pas de gavote, chasses de côté [,] pas de bourrée, et de certains petits sauts en avant tant d'un pied que de l'autre en forme de cloche pied ⌣⌢ semblables à ceux que l'on fait au Cotillon, aux endroits ou l'on y donne la main, que j'appelleray ici des demy contretemps."

[The little \/ on the chemin ( etc.) are not arrows marking the way one travels, but are signs showing which way the body faces. They also mark the meas.]



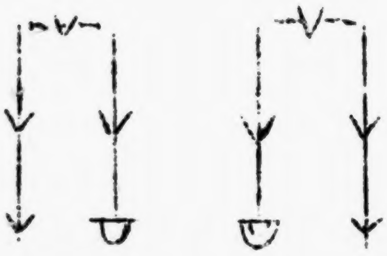
"A toutes les figures rondes comme sont les precedentes et suivantes on pourra faire des demys contre temps ou des pas de bourée, mais les demys contretemps sont plus en usage."

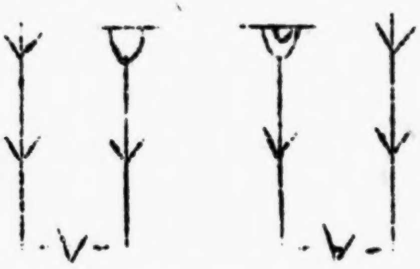


[Take rt. hands to commence.
Drop before returning to place.]

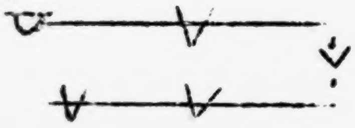
"Comme il arrive ordinairement que chaque figure de danse finit à chaque cadense ou fin de l'air, il sera bon d'y faire un petit-saut sur les deux pieds.

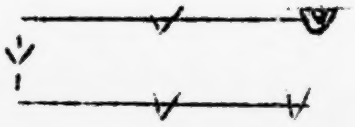
"A toutes les figures qui vont en avant en arriére, ou en arriére et en avant on sera toujours des pas de gavote.





"A toutes les figures qui vont de côté on sera toujours des chasses de côté."





[Any other step than these above, such as rigaudon, balancements, etc., will be marked on the figure.

[A contredance is none other than a couplet of dance always repeated at first by two, by 4, by 6, by 8, 10, etc., or finally by as many as will.

[A couplet as far as the contredance is concerned is a certain number of figures capable of filling an air ("remplir un air").

["Une même" contredance can have several couplets, which must be regarded as several couplets of "chansons" on the same air.

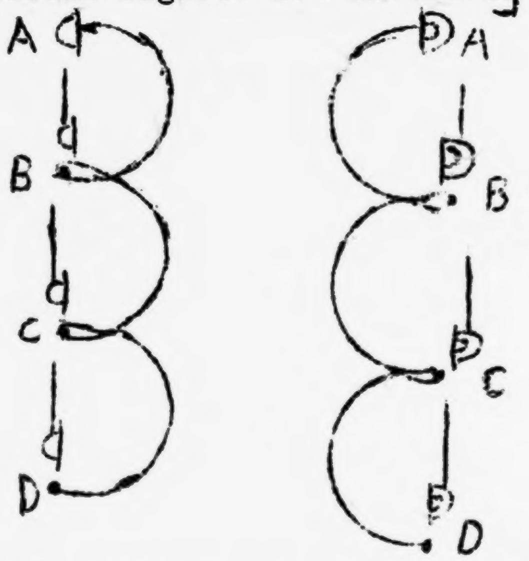
[Each couplet is divided ("divisé") by figures: first, second, etc. The first figure is always that in which one begins and one goes to the last figure which is the end of the couplet,] "lequel sera repété non seulement par ceux qui ont commence mais encor [sic] par tous les autres couples qui suiveront la même route que les premieres et continueront ainsi dans le même ordre jusque à ce que châcun soit arrive à la même place oû il à commence et pour lors tout le couplet sera entierement fini, et la, châque couple se fait la revérence á mesure qu'il finit et se retire.

"Mais s'il y avoit un second couplet il faudroit au lieu de faire la reverence il faudroit disje le poursuivre dans le même ordre que l'on à fait le premier et ne faire la reverence qu'á mesure que l'on arrive á la fin du dernier couplet."

[As many can dance as are even couples--equal men and women, men on one side, women on the other. Each couple is called a rank.

[For purposes of brevity, I will describe only the figure for the first couple, assuming that all other couples will repeat the figure on down the ranks.

[There are two principal designs of contredanse on which route nearly all the different figures are invented.]



"Remarqués encor que toutes les fois qu'un couple termine ses repétitions au dessous d'un autre couple qu'il faut que le couple qui est au dessus, remonte, et prenne la place de celui qui decend."

"Le premier dessein est celui ou châque personne quelque figurent qu'ils fassent vá terminer toutes ces répétitions, châcun á son même côté, c'est á dire qu'un homme ne change de place qu'avec un autre homme, et une femme avec une autre femme.

"Le 2$^{\text{me}}$ dessein est celui ou les hommes terminent toûtes leurs répétitions á la place des femmes et les femmes en la place des hommes.

"Dans le premier dessein il y á quatre choses á remarquer.

"Premierm^{t} [primarily] quand un couple a commence a danser, il ne discontinue point qu'il ne soit décendu jusque au 1er rang com̃e depuis A jusque à D,

"2nt châque répétition doit toujoûrs commencer au 1er rang A et finir au 2e. rang B ensuite au 3e rang. C au 4e D &c. et enfin décendre de rang en rang jusque á ce qu'on soit arrivé au dernier rang, ou pour lors toutes les répétitions de ce couple sont finies, et ce couple ne danse plus qu'a mesure que les autres couples qui venans aussi á decendre [sic] chacuns à leur tour les font remonter.

"3nt qu'lln [sic] couple ne doit point commencer à danser qu'il n'ayt auparavant ateint le 1er rang comme en A.

"4nt qu'un couples qui à ateint le 1er rang ne doit point commencer à dancer jusqu'à ce que celui qui le precede n'aye fait auparavant deux repetitions comme depuis A jusqu'à C."

[The second design]

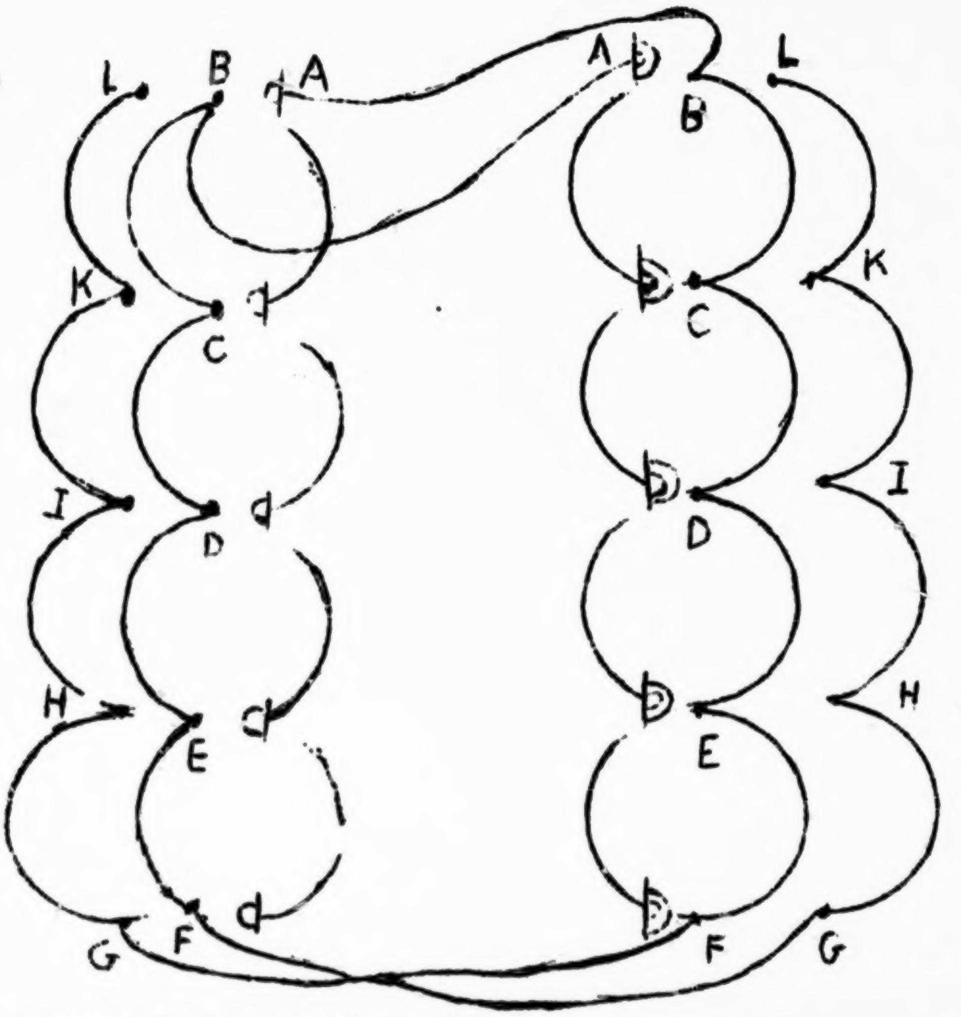
[First of all when a couple begins to dance "de quelque endroit qu'il parte," they must not stop at the last rank but should return to the same place.]

"2nt A mesure que châque répétition recommence elle augmente toujours d'un couple, en sorte que la danse qui n'étoit d'abord qu'à deux, devient à quatre ensuite à six, à huit, à dix, &c. et enfin jusque à ce que tout le monde soit en mouvemt.."

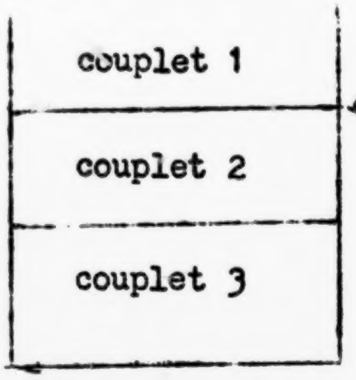
[3rd When each couple arrives at the 1st rank it must follow the same path the others have made.

[4th When a couple has descended to the last rank, where no more couples are found with whom to dance, then that couple dances again together and then climbs ("remonté") again while dancing to the place where they began, then all the repetitions of that couple will be finished.]

"Second déssein:"



[When there are 2 or more couplets to one contredanse, they will be marked like:



[with a cross bar.]

[Now after the description it is necessary to practice:

[The airs are divided so that they agree with the dance figures written on the same page.

[The air should be repeated as many times as necessary.

[One can practice by playing the air over and over until he learns the figure, then playing it through without stopping.] "et s'il y avoit un second couplet et qu'on voulu aussi le danser car il est libre de le danser ou de le garder pour un autre fois on s'y prendroit de la même maniére que l'on à fait au premier."

[Table at end lists 32 contre. . ., and Privilege note that first was granted in 1699 and term had expired, so it was extended 4 more years, beginning August 29, 1705.]

A. Dance Manuals

7. The first portion of Tomlinson's manual of 1735. Portions of the original passages have been included; however, the analysis of steps and timing are my own. Of all the manuals, Tomlinson's is the most difficult to comprehend and it must be condensed and simplified for undergraduate use.

   The lower half of the sheets which are empty are to allow for note-taking in the course of study of the text.

Kellom Tomlinson. The Art of Dancing Explained by Reading and Figures.
First Design'd in the Year 1724. London, MDCCXXXV.

Coupee of one step, or Half Coupee

The half coupee is most difficult, by "reason of its plainness, is originally nothing more than a single step, made with either foot, from one place to another with the additional ornament of a movement or bending or rising of the knees in time to music. . . upon the toe or heel.

". . . may be perform'd in various ways, as by sinking, rising, and stepping forwards; and the like backwards, sideways, to either hand, or in turning a quarter or half turn, &c. It usually takes up a time or measure of the tune, and being continued, transfers the weight, as in walking, from one foot to the other; and, in distinction from the rest the dancing-masters have named it a half coupee, tho' I think it may rather be called a coupee of one step, . . ."

1. A "Time" is a measure of the tune.
2. This proceeds from one step to another, like walking.

Coupee

"The coupee, on the other hand, is a compound step; that is to say, it is formed of two steps joined together, which, however, are to be accounted but as a single step: the first movement of which begins in a sink and rise. If the tune, . . . be of triple time (as a Saraband, . . .) then the first step takes up one of the three notes, and the other two notes are counted in the remaining step."

1. This repeats itself over and over starting on the same foot. The left ft. takes the wt. at the end of the three counts, so that the step is ready to be repeated on the same side again.
2. Coupee on 3 counts (2 steps). Preparation: Wt. on left ft., first position, heel of rt. ft. off the floor ready to move (Pl. I).
   ct. 1):Both knees bend ("sink") before the wt. transfers and before the rt. ft. moves (p. 27). The rt. ft. moves fwd. and takes wt., to a slightly open 4th position (4th as in Rameau's Abregé--cf. Feuillet); the body inclines toward rt. ft., and knees appear to be softly bent (Pl. IX, rt. fig.).
   ct. 2) & 3): The left ft. moves fwd. "in a slow and gentle motion" (26) and is placed fwd. in the similar 4th position as above, incline toward left (Pl. IX, left fig.). By the end of ct. 3) the left ft. has taken the wt. and the rt. ft. has drawn up to it in 1st position as before ready to repeat.
3. In accompanying plates, rt. fig., or 2nd fig., is also referred to as "Woman's side."
4. A "sink" and "rise" on one beat is referred to as a "movement" (p. 27). This "is the manner in which the first step is usually taken" (p. 29).
5. A coupee and demi coupee both take up a full measure, so are equal in time. There are no meas. markings on the notation descriptions in Pl. E.

Coupee with Two Movements

This is the coupee before with alterations. The first part, which is a demi coupee on one ct., proceeds as usual; the 2nd and 3rd parts are varied, e.g.--the left ft. sinks and rises during those counts, and can be close to the floor or "smooth," or can bound off so that ct. 1) is a sink, rise, sink. The last sink of ct. 1) is a preparation to leap on 2 and 3, falling on 3.

Of the Bouree-Step or Fleuret

"The bouree is composed of three plain streight [sic] steps or walks, except the first, which begins in a movement" (defined above as a sink and a rise) "and is to be performed in the same method, as the half coupee, or coupee with two movements, that is to say must always sink, at the beginning of the step or walk, and rise at, or gradually before the end of it; which is the manner in which the first step is usually taken, in the performance of all steps, except springs, bounds, hops, or chassees, &c. . . ." (He will refer to these in the future as a movement, i.e., in the first step.)

The first step occurs and rises on the first beat or "cadence or time," the second on ct. 2) and the third on ct. 3). "These three steps are to be esteem'd but as one step, in regard of its being a composed step; . . . and it is made by a smooth and easy bending of the knees, rising in a slow and gentle motion from thence; which rising, as I have said, is upon the first note of the measure, the weight of the body being supported by the foot that made the step, during the counting of the second and third notes of the bar."

1. The plie occurs on 1) as a preparation at the end of the beat after the weight is placed on the ft. so that 2) and 3) are probably on the half toe, like a triplet run or waltz run with small steps in slow time. This can be done to the side with the foot crossing first to the front or to the back. The latter is called the "bouree before and behind" and the "bouree behind and before."
2. Another variation is back, back fwd., or "Twice Behind"; this is done with exceedingly small steps. Taking off from 1st position, the two back steps go from 3rd to 3rd position; the fwd. step goes to 4th pos. (see pl. 9). Remember, the steps are very small going from position to position.
3. Tomlinson begins in first position in demi-coupee, coupee, and bouree, while Rameau and Siris begin in 4th.

Of the Pasgrave or March

[This is the Courant; see Rameau, *Abregé*, p. 27]

This is originally "a single or plain step, as the half coupee," but the rise and sink differ.

3 counts. Preparation: ankle of the beginning foot touches the heel of the wt. bearing ft. Pl.V shows the beginning ft. resting on half-toe in 3rd position back. Ct. 1): Rise and point the beginning ft. to the side, about half a walking step.

Cts. 2) and 3): "After this the foot moves slowly forwards, pressing the floor," (pl. IX, again a slightly open 4th position) "as it passes along, about the length of a step in walking; which pressing of the toe or instep to the ground, as it moves, is what we call a slide in dancing." On the "expiration of [the third beat] . . . it receives the weight, concluding in the third position, as at first, but on the contrary foot." This would mean that on the third beat the back ft. would close to third position without bearing weight in order to commence the next step. This can be done fwd. or backwds., though he says so only in the next section.

1. Like the other steps, this could also be done to other meters.

Of the Point and March

These are two steps, or a break-down of the former march step into two; the point and march usually take up two measures of time "though sometimes they are both performed to a measure." (35) The point begins like the preparation for the march, i.e., ankle to heel. Sink, rise on ct. 1), and point as before, holding the point for cts. 2) and 3), after which follows the march as described above. He doesn't say how the pointed foot returns to position in order to perform the march step. This is clearer when he describes how the point and march can be done on one or two measures.

On one measure: Rise and point on 1), rise and point again on 2)--this is a repeat of the first movement on ct. 1)--and move the foot fwd. as in the march above on ct. 3).

On two measures: Rise and point on ct. 1), hold there "beautifully standing" for 2) and 3); on the second measure perform the "march or Slide."

Of the Spring or Bound

This is a leap, beginning in the 3rd position with the starting foot placed behind the wt. bearing ft. as in the preparation for the march. It advances or leaps from "the third to the third position;" either fwd.,backwd., side to side, etc.; in common time (2/4) or 4 time, as in Rigadoons, marches, etc., the wt. changes twice, or there are two bounds to a measure; in triple time the wt. changes on each beat, or 3 leaps to a measure.

1. Does "bound" equal "half caper"? See Essex' translation of Rameau.

Of the Close or Jump

[A "contretemps"--Rameau, Abregé, p. 63]

This step does not progress as does the "bound." A "close on the ground" means that the rise is no greater than to the extremity of the toe. Begin in 3rd position, left behind, sink and rise into a half side position (left again) like that of the point in the march which does not go fully to the side but approx. halfway; instead of pointing to the ground as in that step, spring "upon the toe or instep of the foot the weight is on, and the same time or instant both heels come to the floor together and receive the weight alike," or go off from one foot and land on two. One is not to leave the floor. Close in 1st or 3rd position. It is also possible to spring off the floor and then it is called a "close" or "jump." It "always begins from one foot, the weight constantly coming down in the same place." This must be performed in the same place, from 3rd to 1st, 3rd to 3rd, etc., front to back, back to front. (There is one example in Rameau's Abregé which shows a jump from 1st to 1st on both feet, p. 62.)

"This step in dancing much resembles a period or full stop in letters; . . . since nothing is more frequent than, at the end of a strain in the tune, to find the strain or couplet of the dance to conclude in this step, as also at other remarkable places of the music. Besides this close gives great life and variety in the composition of dances; for whereas most other steps lead the dancers a regular figure, and consequently render a change thereof more difficult, in this step, the body being as much upon one foot as the other, . . . This step generally takes up a measure, that is to say, with the time you rest or stand still: for instance, to a tune of triple time the close is performed to the first of the three notes, and the second and third are counted, during the time you rest; but to tunes of common time, as marches, gavots, rigadoons, &c. this step and time it is to rest sometimes are a measure, and at others are not, as having a plain step or walk added thereto, which said close and step together fill up the time."

Of the Spring or Leap

This begins and ends on both feet, "whether in the first or third position. . . to a tune of three it sometimes takes up a measure, and at others not." One can spring on the 1st count--this means to land on 1--and hold cts 2 and 3. "Upright and circularly are the two ways in which this step is performed, when it singly answers to a bar. . . . " This usually ends a "strain or other remarkable part of the tune, and when it does not, as it rarely, if ever, does in the other ways of performing it, we often meet, instead thereof, two leaps and a plain straight step;" (see notation) "which three springs agree with the notes, as before, tho' they are seldom used except in comic dancing and tunes of common time, that is to say, of four in the bar, as in Gavots, Marches, Rigadoons, &c. in which this spring or leap on both feet is the same in its answering with the notes of the tune, except that instead of two springs and the plain straight step to a measure, or the three springs, as in triple time, in these of common there is but one close and the straight step; and also instead of three springs or leaps, here are but two, which steps agree with the notes, as follows:" (41) Bring the wt. down on 1), which means plie, jump on 1), take a "plain step," which he doesn't explain, on 2) and 3), and on 4) prepare for the leap (our jump), on the first beat of the next measure. This can continue repeatedly in a sort of "harmonious leaping to music," and it can also be performed on the ground like the "Close" and can move in any direction.

1. In other words, the step (leap) can be performed at other times than to end the strain, and these rare occasions are outlined above. In triple and 4 time when the "leap" occurs on the 1st beat, a plain step follows, and preparation for the next leap (jump) concludes the measure.

Of the Rigadoon Step of One Spring Open in the Same Place and Close

This is an open Spring, landing in the same place, and is almost always followed by a close step on the next measure. The Rigadoon step is seldom done without the "close." This step does not progress and is always in 4 beats, never in 3/4 time. Start in 1st pos.; begin on either foot, e.g. Rt. begins: sink and rise either off or on the ground, letting the rt. foot move off to the side about the length of a "step in dancing"; it returns to 1st position (Pl. XV shows a rather wide position of the ft. to the side with the ft. pointed easily and off the ground). The left ft. then is disengaged to "open sideways in the like manner," and returns to 1st pos.

After this comes the close on both feet, "which sometimes is to a measure, and at others not, in that there often follows in Rigadoon movements, a plain step or walk in the time or measure, as for example, you'll find in this movement of the Bretagne, that is to say, the beginning of the second part is the very same step I have here described." (Does he mean that one repeats a second Rigadoon step?)

The Rigadoon is a 4 beat tune.

Ct. 1: plie spring L. ft., while swinging rt. to the side.
Ct. 2: ft. down in 1st pos.
Ct. 3: plie prep. for swinging L. ft. to side and bringing both feet to 1st pos.
Ct. 4: plie or sink in prep. for "ensuing Close."

One can also begin in 1st and close in 3rd with the rt. ft.--if it begins the swing to the side--closing in front of the left.

Bkwds. the ft. closes behind the supporting ft. and the second step behind that.

Or the spring may be done in 3rd pos. before and the second step behind.

Or 1st spring behind and 2nd before.

These "are to be performed from either of the said positions, whether the first or third, as is also the Spring or Close that follows them, whether upright or changing of the position; that is, instead of coming down in the first or in the third, as at beginning, the feet are changed, for instance, the first last, and the last first."

1. The spring is only for the first part of the step. The 2nd step or 3rd beat step is just a swing to the side without the spring.

Of the Rigadoon Step of Two Springs or Sissonne [44-48]

44: "The Rigadoon step with two springs differs from the former of one in this, that whereas the aforesaid is performed in the same place, and only with one spring, this is of two; the first of which advances or retires, about the length of a march, whilst the second spring is in the same place upon one foot." This step advances on the first spring.

1. This can continue fwd., alternating sides (p. 45). Forward Sissonne starts in 3rd position with the beginning ft.--that upon which you spring--behind, bearing no weight. It is done on 4 beats (47). 4/4: (timing is given on pp. 47-48--I incorporate it with the word description) Preparation: 3rd pos. rt. behind bearing no weight (Pl. V). Plie on upbeat, then

   Ct. 1: Spring on left ft., swing rt. fwd. as in the "March" only in the air, land with wt. equally divided betw. rt. & left.

   Ct. 2: Both knees bend.

   Ct. 3: Spring on rt., closing L. to rt. in 3rd pos. with the L. behind--opp. of prep. pos (Pl.V opp)
   Ct. 4: Prep. for next movement-- or plié on rt.

2. Same to a Saraband, for example, or slow 3/4 time, except only one-half of 3rd note is given to plie prep. for ensuing step.

3. This step can be done fwd., side, bckwds., turning.
   P. 45: backwards: Prep.: 3rd pos. rt. ft. fwd. (opp. of fwd. Sissonne)--plié and Sissonne rt.
   Ct. 1: Spring back on rt. ft., taking wt. on both ft.

   Ct. 2: Plié prep.

   Ct. 3: Close L. ft. with spring from rt. to 3rd pos., L. in front--opp. of prep. position.

   Ct. 4: Plié prep.

4. P. 45-46: Sideways, crossing front rt.
   Prep.: 3rd pos., rt. ft. behind with no weight, plie.

   Ct. 1: Spring on L. bringing rt. ft. to 5th pos. rt. front equal weight.

Ct. 2: Plié.

Ct. 3: Spring & bring L. ft.
to 3rd, L. behind on
toe.

Ct. 4: Plié prep.

5. Sideways: crossing back rt.--opposite of front cross but ending with rt. ft. up & wt. on left.

6. P. 46: It can also be done as in Fig. 3 only crossing behind.

It could also be written without noting 5th pos., as in Fig. 3 in notes, p. 13.

Of the Galliard and Falling Step [48-52]

This is made up of a "Close" and a plain step or walk. 48: "The Galliard step is in a manner the same, as the befor [sic] described close from one foot to both, except that in this the weight of the body, after making the spring or movement for the close, remains on the same foot upon which it was at the beginning; from whence it follows, that the foot which, in the foregoing close, received one half of the weight, is here to be disengaged, and at liberty to perform the succeeding one which is a plain straight step or walk; . . . this step always ends with the same foot it begins, whether it be the right or left." It goes usually fwd., back, side, turning quarter and half turns. "The Falling step rarely, if ever, fails to accompany it" (the galliard step) "in that they are inseparable" like the rigadoon and close. Sometimes ". . . we find the coupee crossing before sideways introducing the falling step; . . ." The falling step is done with some lively activity; for he says (50) ". . . the left foot which was upon the point" (extended out to the side) "is brought with a swift motion to its relief, crossing behind the right on which the falling weight is in fifth position, receiving the body" (ref. to Pl IX) "which must otherwise have fallen, and releases the right foot which immediately receives the weight again, in a bound or balonne sideways to the hand the [51:] fall was on, in that the left no sonner receives the falling weight in a sink or bended knee, than it gives a spring, in rising, and throws the body, as in bounding back, upon the right foot."

1. 49: to 3 beat tunes, like "Forlanes" and Jigs (p. 51):

Prep.:	3rd pos., wt. on left, rt. behind resting on toe (Pl. V.).
Ct. 1:	Spring on left ft., land in 1st pos. (Pl. I) with feet together but with the wt. kept on the left ft.-- this is a "close" except for wt.
Ct. 2 & 3:	Take plain or straight step fwd. on rt. transferring the wt. to the rt. leaving the left pointing turned out behind (Pl, VII) --step concludes on 3rd beat. If one were to sink and rise on this plain step, one would sink on 2 and rise on 3 (p. 52).

Timing is given on pp. 51-52; I incorporate it with the description of the step which occurs earlier in the text.

2. Falling step:

Ct. 1: The body bends or bows forward --preparing for the "fall."

Ct. 2: (50:) The left foot advances up "to prevent it; which it does by receiving the falling weight in a sink or bend of the knee, in the third position inclosed [sic] behind," and takes the wt. releasing the rt. ft. (2nd fig. in Pls. IV and XIV. It shows in the last fig. that the released foot swings fwd. off the floor.)

Ct. 3: Spring on the left "immediately after its receiving the afore said falling weight," and come down with a "balonne" or bound on the rt. concluding in 3rd pos. with opp. ft. in front (rt. in front, wt. on rt., left behind) prep. pos. of galliard step. This would therefore alternate sides.

3. Also 4/4 time as in galliards, bourrees, rigadoons, etc., as follows: (52) "When these steps are performed to tunes of common time, as they for the most part are in Galliards, Bourees, Rigadoons, &c. they are intirely [sic] the same as in triple, only, instead of borrowing half the third note for the sink in common time, the sink or preparative for beating the time is upon the fourth note as has been shewn in the Rigadoon step of two springs; and the most usual manner of performing this step is in a soft and gentle movement upon the floor, tho' it may be done to advantage either way, viz. off from the ground, or upon it."

4. Galliard/fall sideways rt: Begin the same, step straight step to side rt., left toe points side left, fall toward rt., & bound again toward rt.

5. 51: The step turning is the same as the sideways step except that one can turn a quarter or half turn on first movement, i.e. from 3rd to 1st pos.--then the step proceeds according to the sideways pattern with a new front.

Of the Bouree with a Bound [52-53]

52: This is a step with 4 parts; the first 3 are like the bouree or fleuret, i.e. first step with a sink and rise, 2nd two like the same in the bouree, the 4th is a bound.

1. To triple time: (53)

   Ct. 1: Take the first two steps,
   i.e., sink and rise, step.

   Ct. 2: Conclude the bouree step
   with a step.

   Ct. 3: Bound.

   This does not alternate, but always begins on the same foot.
   There is no notation sign for this step.

Of the Slip Before and Then Behind, or Slip Behind and Afterwards Before, and Half Coupee Sideways [54-58]

54: This consists of 4 plain steps, and it may be done on or off the ground. These are generally performed sideways rt. or left, or with a quarter or half turn.

1. It is done to both triple and common time: discussion of timing on 57-58; I incorporate it with word descriptions.

2. To slip sideways crossing before & then behind. Common time (4/4).

Prep.: 3rd pos., wt. on left, right on point behind, "disengaged."

Ct. 1: (slipping to the rt.) Sink and rise and step sideways rt.

1&: Cross L. ft. in front of rt., continuing to side.

Ct. 2: Sink.

slip
Ct. 3: Rise, step or "slip" side rt.
3&: Cross left behind.

Ct. 4: Sink in prep. for next step.

His explanations on p. 57 for timing are very complex and not clear.

3. Triple time--e.g. Saraband, Louvres, Passacailles, etc.
P. 57: "Sometimes the first slip is quick" as above "and the second not." (And sometimes vice versa.)
The first slip quick--same step pattern as above:

slip
Ct. 1: Sink, rise, step side rt.
1&: Cross left front.

slip
Ct. 2; Sink, rise, slip side rt.
Ct. 3: Cross left behind.

3&: Sink in prep. for next step.

The last slip quick:

slip
Ct. 1: Slip side rt. before.
Ct. 2: Cross left behind.

Ct. 3: Slip

3&: Cross left behind.

A "slip" includes 2 steps, e.g. side, back, or side, front.

4. 55-56: A turning slip is done by turning either a ¼ or ½ turn on the first rise, so that on the first step to the side the turn will have been completed. The remainder of the step occurs to the side with a new front.

5. The slip may slip first behind and second before, or (56:) both slips can be behind or both before.

6. 56: The slip is seldom performed without the half coupee following. This is done to the same side to which one was progressing --as above, on rt. ft. side, then the left foot "makes a motion in the air, in the form of a half circle, before the ankle of the right foot, opening to the left hand, and accomplishes the time or measure." (56-57)

4/4 half coupee, rt. side:

Ct. 1: half coupee rt side.

Ct. 2
& 3: Left ft. makes circle in air.

Ct. 4: Sink

3/4:

Ct. 1: Sink, rise, step side rt.

Ct. 2
& 3: Left ft. circles in air.

3&: Sink.

Refer to 1st fig's. in Pl. XIV & XV--for the foot circling in air. Wt. remains on rt. ft. on the sink, with L. ft. pointing off to the side--judging from Pl. XV.

7. 56: "Both slipping before is, when, in performing the said movements, the foot, which makes the slips, is both times drawn crossing before the foot, which begun, that is, the second and fourth steps; and the first of these steps, hamely, twice slipping behind, is in the Rigadoon of the late Mr. Isaac, where, in the beginning of the tune, the second time of playing over, it forms a perfect square, which is no small addition to the beauty of the said dance; and this step slipping before is no less remarkable, in that it is frequently met with in dancing."
See p. 2 of the Rigadoone by Mr. Isaac in Weaver's 2nd ed. (p.102)

Of the Hop or Contretemps [58-64]

58: This is a compound step of 2 walks like the coupee. It can begin in 3rd or 4th position. He gives examples to the left in 3rd position.

1. Third position:
   4/4:
   Prep.: 3rd pos., wt. on rt., left behind "disengaged."

   Ct. 1: ["hop"] Sink, hop in place on rt. at the same time pointing left toe to side as in march (Pl. VI or XV) except that it doesn't press to the floor but stays in the air.

   Ct. 2: ["step"] Left swings fwd. & steps a distance of a walking step.

   Ct. 3: ["draw"] Rt. step fwd., return to starting position.

   Ct. 4: Sink.

   3/4: Same, except that the ct. 4 "sink" occurs on ct. 3&.

   Timing described on p. 63-64.

2. 59: Backwards: the same except left ft. is in front of rt. in 3rd pos. prep.

3. 59-60: In $\frac{1}{4}$ or $\frac{1}{2}$ turns the turn is performed on the hop and the rest of the step with the new front.

4. 60: Sideways: Prep. and hop are the same; the first step then crosses either before or behind, and the "draw" steps to the same side.

5. 60-61: Sideways: Prep. & hop same, starting left as above. After point to left side, step to left side, draw rt. to 3rd pos. behind left, so the ending positions differ.

6. 4th position: Hop beginning left as above, but in "4th" position (this looks like 2nd position in Pl. X, to which he refers, but only one ft. bears wt.). It is called a 4th position in that the fwd. hop prepares from a 4th position, and after changing wt. on the hop (or bound) the other ft. takes a step fwd, then the other ft. moves fwd to beginning position without bearing wt. (62-63). Also backwards the same.
   Prep: "4th pos." (our second) wt. on rt. ft. Sink, transfer wt. to left ft., spring, release rt. from ground. Cross rt. before left

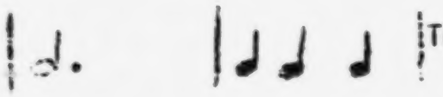
as walking (Pl. XI), left moves out to beginning pos. to repeat, does not take wt. This notation does not show where the wt. is carried in the preparatory position, so it is very hard to read. 62: This latter hop is seen in Mr. Isaac's Rigadoon, 2nd strain, at end of 3rd bouree on woman's side, where on the 2nd step of the bouree the heel is merely set down and does not take wt.; from thence it begins the 4th pos. contretemps. This is really a bound and unlike the 3rd pos. "hop."

7. The 3rd pos. hop leads the "dancer into the bourees, coupees, & half coupees, &c., as the other [4th pos.] leads him out of these steps."

Shirley Wynne. October, 1969

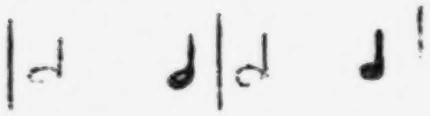
STEPS IN THE MINUET

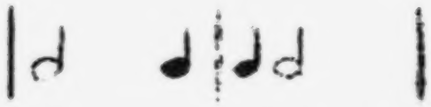
A minuet step pattern consists of four steps. These are performed through two measures of 3/4 time. The many possibilities of correlation of the four steps with the six beats produced a wide variety of timing-even at the height of the popularity of the dance. Unquestionably the version chosen by each dancing master depended on his own predilections, the fad at the moment, the country, and the dancing situation (an organized ball, a family party, a court occasion, a school, etc)). Feuillet, Weaver and Siris give only notation symbols; Rameau and Essex give one version of timing of the "simple" step pattern; Rameau in his Abbrege adds many more step notations with further timing possibilites; Tomlinson gives still more versions quite unlike Rameau's. In an early work by Rudolf Laban (Choreographie, 1926) there appear to be further variations which may be derived from German sources: his reference is not given. A sample of timings is shown below:



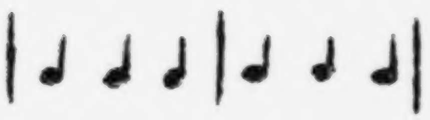
Tomlinson, p. 103ff. Minuet fwd
Minuet side rt.
Minuet side lft

" p. 109ff. Minuet fwd with 3 movements
Minuet side lft, cross before
Minuet side lft, cross behind

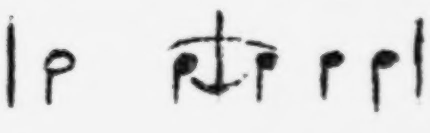




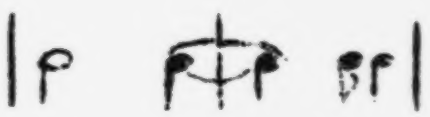
Rameau, p. 76ff.



Tomlinson, p. 116-17 The running bouree



Rudolf Laban, p. 56



" "

All of the basic steps begin with two demi-coupés. In its simplest interpretation, one of these steps consists of a single step forward. In addition, however, there is a preparation plié and a rise in the step. Where the plié and rise occur in the course of the step was a matter of great concern to dancing masters from 1700 when the step first appearedin the notation manuals. The later sources make it clear that the rise in the first demi-coupé in the minuet step should come on the first beat of the first measure. The next step is another demi-coupé performed in the same manner but with the wide varieties of timing given in the musical examples above. The last two steps are "plain" steps upon the ball or half-toe of the foot. The movement curve of the 4 steps are, generally, down-up, down-up, up, up, and again down to prepare for a repeat of the sequence. There are many step variations which follow this pattern. Others which differ considerably from the above were thought to be embellishments.

Feuillet insists that steps should be no larger than the distance required to move from one position to another. Tomlinson later practices the same rules and gives specific instruction as to which positions the feet move into on each step. This practice applied to all the steps used in ballroom dances of this period, not only those of the minuet.

Steps from Tomlinson's Minuet

The French or New Minuet Step (One and a fleuret)

The steps always begin on the right foot.

Forward:

first measure: plié-preparation on upbeat, step forward to 4th position with rt.ft. (demi-coupé) on (1); close lft. ft. to rt. ft. in 1st position and lower heels to floor, leaving weight on rt. ft. (2); plié on rt. (3).

second measure: step fwd. with lft. ft (demi-coupé) on (1); step fwd. rt. (2); step fwd. lft. (3).

Sideways to the Right:

same timing and step combination as above. Step side rt. with rt. ft. to 2nd position on (1); close lft ft. to rt. ft. in 1st position (2); plié (3); step back to 5th position with lft. ft. (1); step side rt. with rt. ft. to 2nd position (2); step back to 5th position with lft. ft. (3). Look over the lft. shoulder, "Complaisance." Lft. ft. remains pointing side on 2nd beat of 2nd measure, and draws back to 5th (glissez) on 3rd beat.

Sideways to the Left:

same timing and step combination as above. Cross rt. ft. behind lft. to 5th position (1); close lft to rt. in 3rd position front (2); plié (3); step side lft. with lft. ft. to 2nd (1); cross rt. ft. behind lft. to 5th position (2); side lft. with lft. ft. to 2nd position (3).

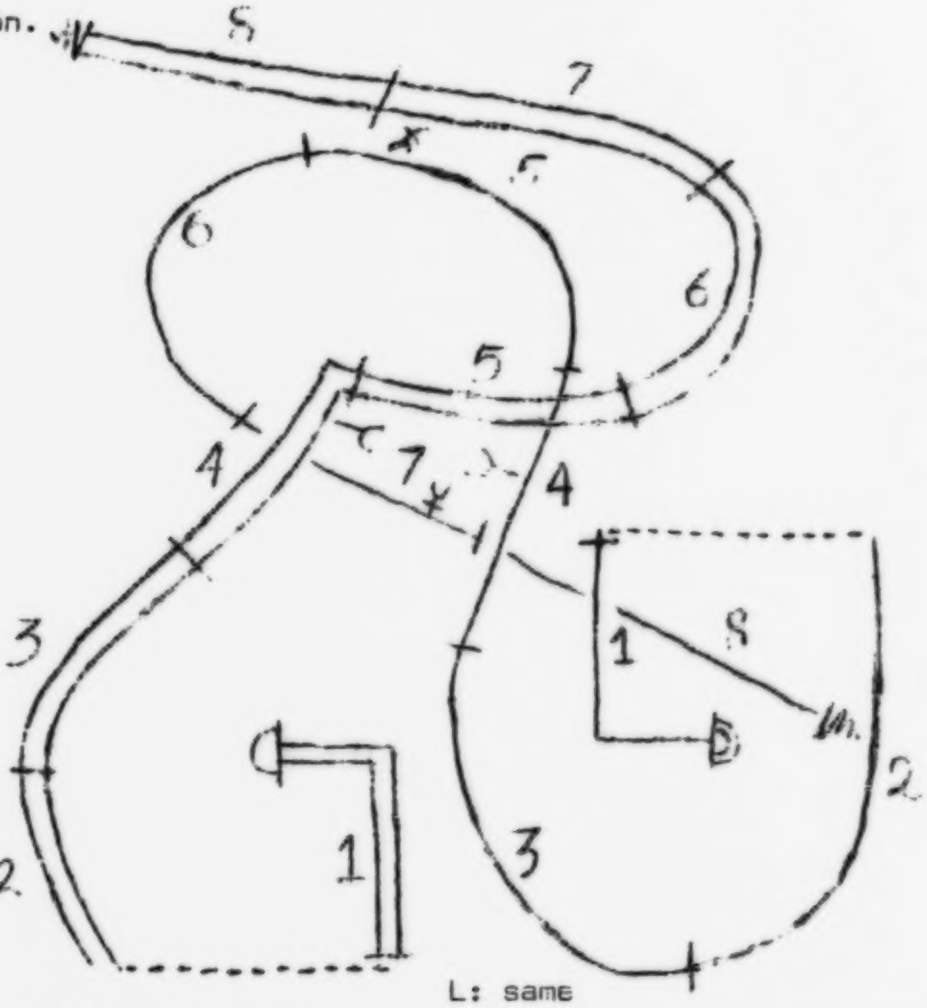
Tomlinson describes a 5th position in the sideways patterns, but his engravings show a position between 4th and 5th.

Shirley Lynne. October, 1969

A MINUET BY KELLOM TOMLINSON, London, 1744

TOH: top of the hall LOD: line of direction G: gentleman L: lady	The numbers along the figure stand for one minuet step or two measures of 3/4 time.

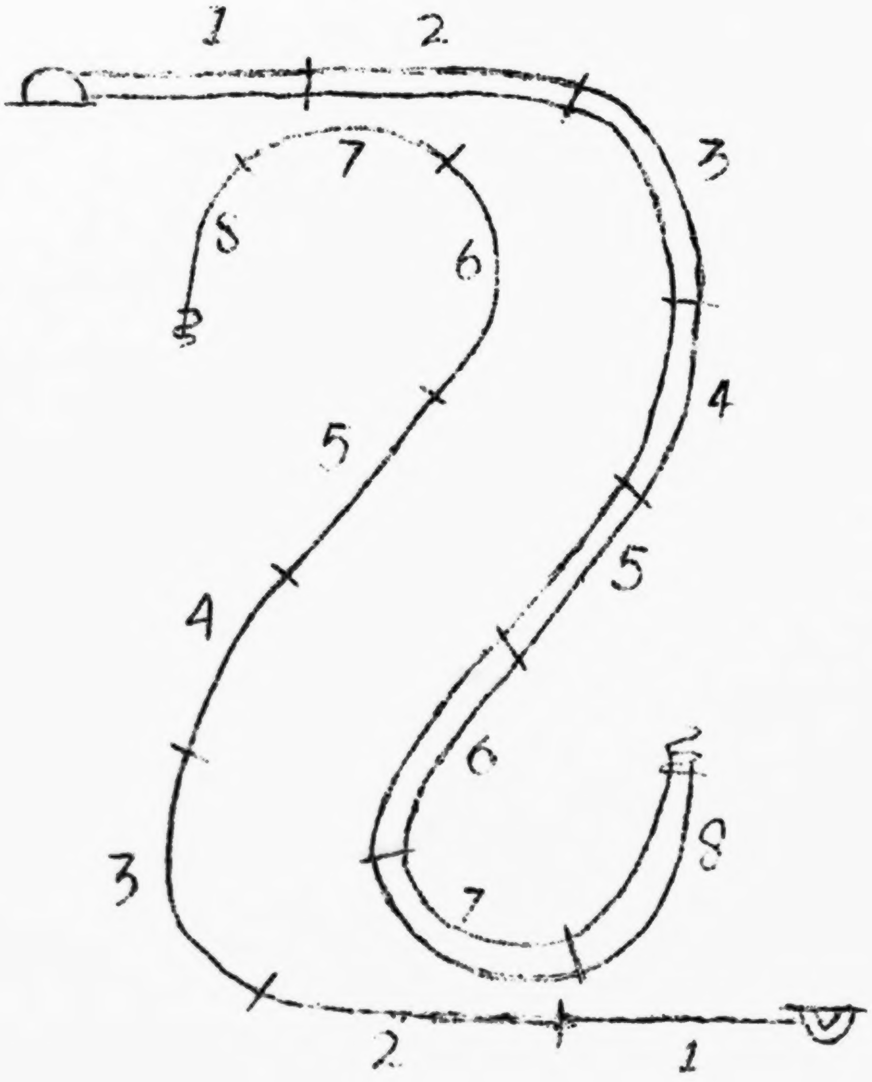
I. The Introduction.



G: 1) Side rt.	L: same
2),3) Side lft. with two movements, cross behind. Turn to face LOD on last step of 3). simplified: side lft.	same
4) Fwd facing LOD, link inside hands. Focus on partner.	same
5), 6), 7), 8) Side rt. Release hands on 7)	5), 6), 7) Fwd facing LOD. Release hands on 7) 8) Side rt.

Shirley Wynne. October, 1969

II. The S reversed or common form of the Minuet.



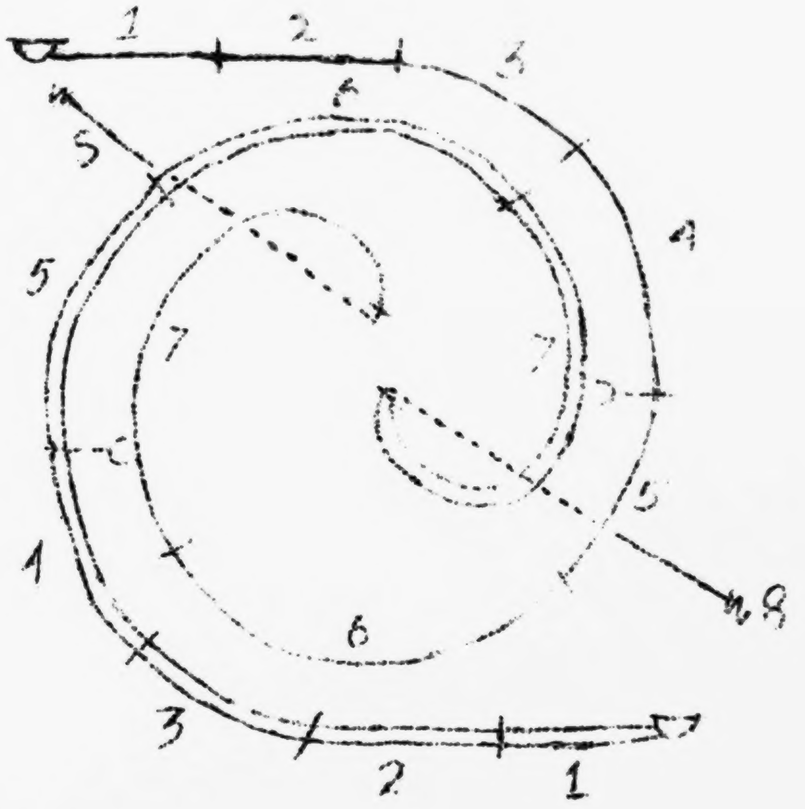
G: 1), 2), 3), 4) Side lft with two movements. Cross before.
simplified: Side lft
5), 6), 7), 8) Turn to face LOD on first step of 5), and continue fwd facing LOD.

Keep gaze on partner throughout this passing figure.

L: same

Shirley Wynne. October, 1969

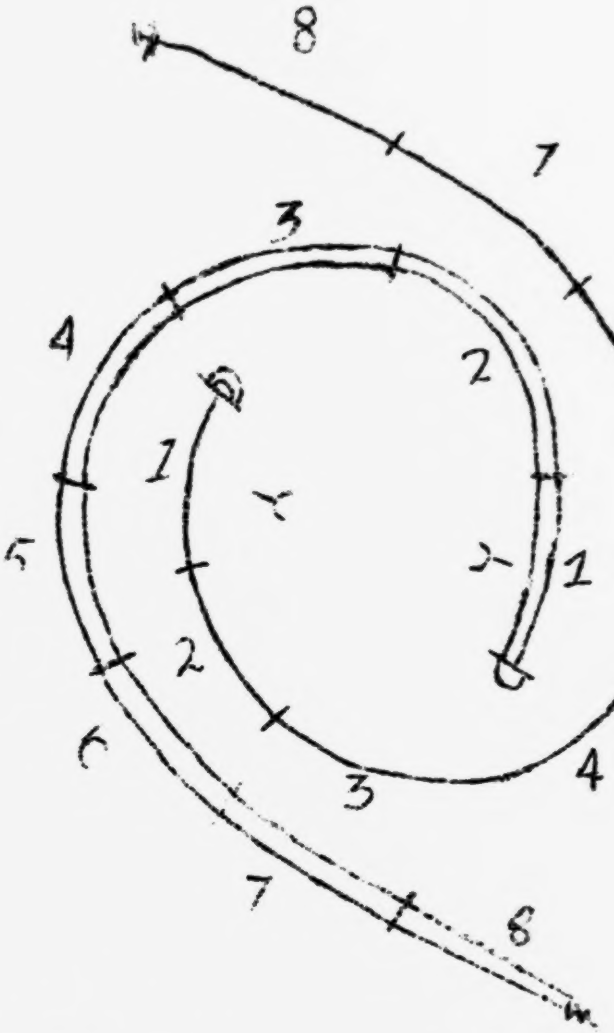
III. The Presenting of the right arm.



G: 1), 2), 3), 4) Side lft with two movements. Cross before.
Simplified: Side lft.
Turn to face LOD on last step of 4), and take rt. hands
5), 6), 7) Fwd facing LOD
8) Side rt
There is no notation of the dropping of hands at the end of this figure, but it would occur on the last step, 8).

L: same.

IV. The Presenting of the Left Arm.

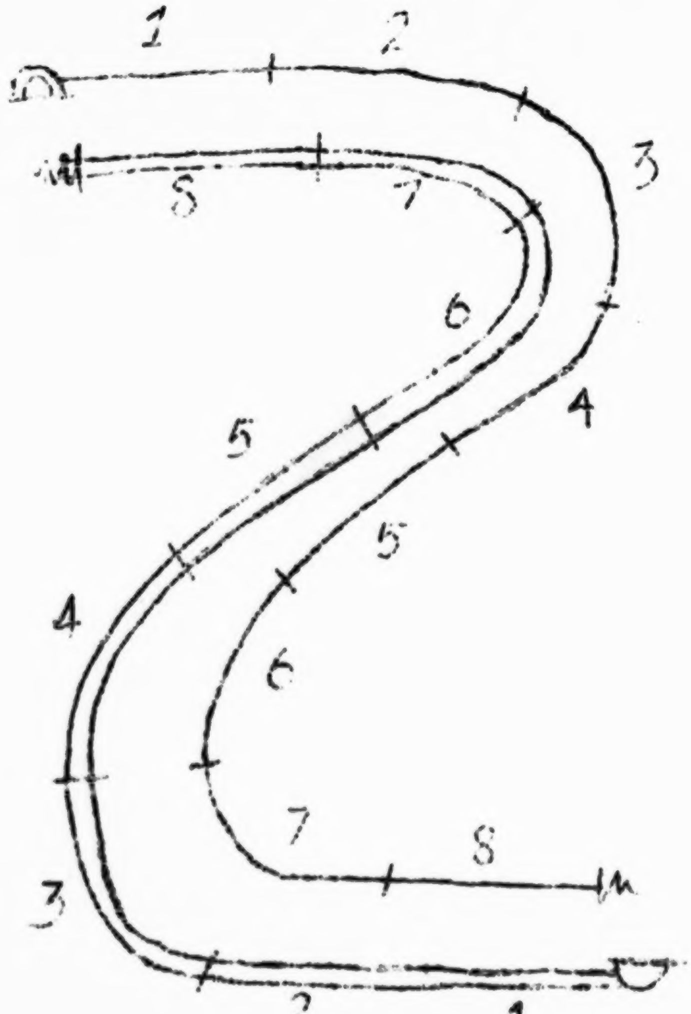

8
7
3
4
6
2
1
5
1
5
2
6
4
3
7
8

G: 1) Fwd. take lft hands
2) Minuet Hop
3), 4), 5) Fwd facing LOD. Release hands on 5).
6), 7), 8) Side rt.

L: same

Shirley Wynne. October, 1969

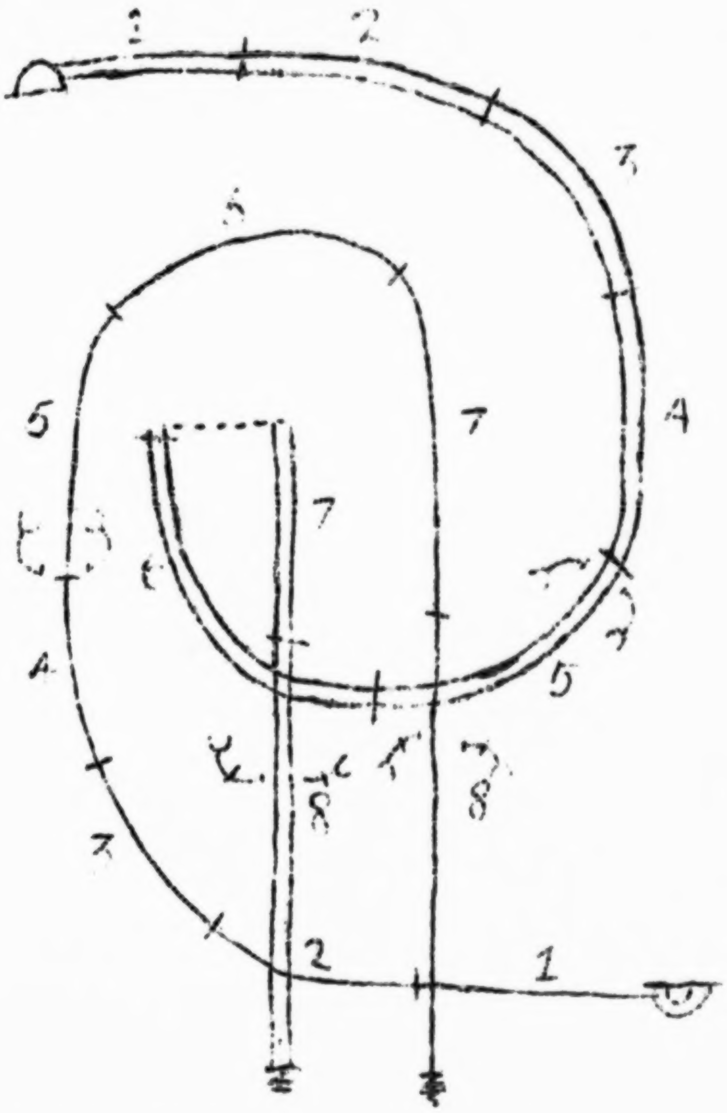
V. Same as II.



G: 1), 2), 3), 4) Side lft with two movements. L: same
Cross before.
Simplified: Side lft.
5), 6), 7) Turn to fact LOD on first
step of 5). Continue fwd facing LOD.
8) Side R

Shirley Wynne. October, 1969

VI. The Presenting of both Arms and Conclusion.



G:	L:
1), 2), 3) Side lft with two movements. cross before. Turn to face LoD on last step of 3) Simplified: Side lft.	same
4) Fwd. Take both hands with partner.	
5) Minuet Hop	
6) Fwd facing LOD	6), 7) Fwd facing LOD
7) 1/4 turn and Side rt.	
8) Two steps Side rt., 1/4 turn lft; demi-coupé side rt; glissez(scrape) behind to 3rd position with lft ft. End facing TOH	8) demi-coupé fwd; demi-coupé with 1/2 turn to the rt on left ft; glissez(scrape) to first position with rt. ft. and plié (bow). End facing TOH

A. Dance Manuals

8. Bibliography. This is selected bibliography of dance manuals only, with brief annotations and locations of the original sources. Secondary sources which are generally available are also noted.

Shirley Wynne. October, 1969

BIBLIOGRAPHY

Dance in France and England from 1670 to 1750: Manuals

Original sources:

Bickham, George Jr. An Easy Introduction to Dancing: or, the Movements in the Minuet Fully Explained. . . . London, 1738. NYDC.
Portions of Essex' translation of Rameau's *Le Maitre*, Paris, 1725 with new engravings and musical notations.

Essex, John. A Collection of Minuets, Rigadoons and French Dances. London, 1721.
__________. The Dancing Master. . . . London, 1728, 1731. HTC; LC.
The earliest English translation of Rameau's *Le Maitre*.
__________. For the Further Improvement of Dancing. London, 1710, 1715. BM.
An English translation of Feuillet's *Recueil de Contredanses*, Paris, 1706, 1716 with new dances.
__________. The Young Ladies Conduct. . . . London, 1722. BM.
A book of deportment with advice on proper dancing behavior.

Dezais, Jacques. XX^{e} et VI^{e} Recueil de Dances pour L'Année 1722. Paris. NYDC.
Choreographies of Balon and Pecour.
______________. II. Recueil de Nouvelles Contredances. . . . Paris, 1712. HTC; BM.
Feuillet, Raoul-Auger. Chorégraphie. . . .Paris, 1699,1701. NYDC;BM.
The first manual to describe Feuillet's notation system. The system was in use through the 18th century mainly for the purpose of recording ball dances. Many have declared Beauchamps to be the originator of the system.
____________________. Recueil de Dances Composées par M. Feuillet, Paris,1700.
A companion to the manual, *Chorégraphie*.
____________________. Recueil de Dances Composées par M. Pecour. Paris, 1700.NYDC
____________________. Recueil de Dances. . . Entrées de Ballet de M. Pecour. Paris, 1704. BM.
A very important addition to *Chorégraphie*. The introduction clarifies timing, and the dances are from Lully and Campra operas and ballets.
____________________. Recueil de Contredances. Paris, 1706. HTC; LC.
A simplified version of Feuillet notation for use in reading and writing contredance figures.
There are other collections of dances, and many printings of separate dances notated by Feuillet. Dezais published several of these.
Pemberton, Edmond. An Essay for the Further Improvement of Dancing. . . . London, 1711. NYDC; BM.
Another collection of dances in Feuillet notation.
Rameau, Pierre. Abbrégé de la Nouvelle methode. . . . Paris, 1725. NYDC; HTC; BM.
A supplementary volume to *Le Maître* in which timing is clarified and examples of step patterns given in notation tables. The second part includes a collections of dances for the ballroom in Rameau's system of notation which differs somewhat from Feuillet's.
___________. Le Maître à Danser. . . . Paris, 1725; 1734, 1748. NYDC; HTC; BM. Also reprinted in facsimile by Broude Bros., 1967.
A prose description of manners, ceremonies, dance steps and arm movements with many engravings by Rameau himself. The volume served as an instruction book for ballroom dancing,
Siris, P. The Art of Dancing. . .London, 1706. HTC; BM.
A translation of Feuillet's *Chorégraphie*.

Tomlinson, Kellom. The Art of Dancing Explained by Reading and Figures. London, 1744. HTC; BM.

A lengthy prose description of steps, and engravings showing postures, positions of arms and feet. The engravings include notations in the Feuillet system.

________________. Six Dances Compos'd by Mr. Kellom Tomlinson. London, 1720. BM.

Weaver, John. Orchesography, or the Art of Dancing. . . London, 1706, 1710. HTC; NYDC;BM.

A translation of Feuillet's *Choregraphie* with some alterations and omissions.

____________. A Small Treatise of Time and Cadence. . . . London, 1706. BM.

A translation of the introduction to Feuillet's 1704 Recueil with a collection of new dances.

____________. A Collection of Balldances Perform'd at Court. . .London, 1706.

Weaver published many other works on dance.

Secondary sources:

Beaumont, Cyril W. The Dancing Master. London: C.W. Beaumont, 1931.

A translation of Rameau's *Le Maitre* with different engravings from those in the original volume.

Ellis, Helen Meredith. The Dances of J.B. Lully (1632-1687. Unpublished Ph.D Dissertation. Stanford University, 1967. Available in xerox copy from University Microfilms, Inc. Ann Arbor Michigan.

Taubert, Karl Heinz. Höfische Tänze, Ihre Geschichte und Choreographie. Mainz: B. Schott's Söhne, 1968.

Wood, Melusine. Advanced Historical Dances. London: C.W. Beaumont, 1960.

NYDC: The Dance Collection of the New York Public Library at Lincoln Center
HTC: The Theatre Collection of the Harvard College Library
LC: The Library of Congress
BM: The British Museum

Music for the Minuet.

Any minuet from the period with two strains of 8 measures with a repeat, or 16 measures will serve as accompaniment. Among those who wrote appropriate music are: Johann Pachelbel, Johann Krieger, Franz X. Murschhauser, Johann K. F. Fischer, Jean-P. Rameau, G.P. Telemann, Francois Couperin. Airs also accompany the dance notations. Almost all recorded versions of this dance are not good for dancing either because of tempo, the length of the sections, or an insufficient number of repeats. A good printed source for minuets is, Martens, Heinrich. *Das Menuett*. Wolfenbuttel: Moseler, 1958.

B. Background Materials

1. The letter from the Tatler which describes the novelty of the new French notation system in England.

The Tatler. No. 88. Oct. 31, 1709 (Addison)

From my own Apartment, October 31.

I was this morning awakened by a sudden shake of the house; and as soon as I had got a little out of my consternation, I felt another, which was followed by two or three repetitions of the same convulsion. I got up as fast as possible, girt on my rapier, and snatched up my hat, when my landlady came up to me, and told me, "that the gentlewoman of the next house begged me to step thither, for that a lodger she had taken in was run mad, and she desired my advice," as indeed every body in the whole lane does upon important occasions. I am not like some artists, saucy because I can be beneficial, but went immediately. Our neighbor told us, "she had the day before let her second floor to a very genteel youngish man, who had told her, he kept extraordinarily good hours, and was generally at home most part of the morning and evening at study; but that this morning he had for an hour together made this extravagant noise which we then heard." I went up stairs with my hand upon the hilt of my rapier, and approached the new lodger's door. I looked in at the key-hole, and there I saw a well-made man look with great attention on a book, and on a sudden jump into the air so high, that his head almost touched the ceiling. He came down safe on his right foot, and again flew up, alighting on his left, then looked again at the book, and holding out his right leg, put it into such a quivering motion, that I thought he would have shaked it off. He used the left after the same manner, when on a sudden, to my great surprise, he stooped himself incredibly low, and turned gently on his toes. After this circular motion, he continued bent in that humble posture for some time, looking on his book. After this, he recovered himself with a sudden spring, and flew around the room in all the violence and disorder imaginable, until he made a full pause for want of breath. In this *interim* my women asked "what I thought." I whispered "that I thought this learned person an enthusiast, who possibly had his first education in a Peripatetic way, which was a sect of philosophers, who always studied when walking." But observing him much out of breath, I thought it the best time to master him if he were disordered, and knocked at his door. I was surprized to find him open it, and say with great civility and good mein, "that he hoped he had not disturbed us." I believed him in a lucid interval, and desired "he would please to let me see his book." He did so, smiling. I could not make any thing of it, and therefore asked "in what language it was *writ*." He said, "it was one he studied with great application; but it was his profession to teach it, and he could not communicate his knowledge without a consideration." I answered, "that I hoped he would hereafter keep his thoughts to himself, for his meditation this morning had cost me three coffee-dishes, and a clean pipe." He seemed concerned at that, and told me "he was a dancing-master, and had been reading a dance or two before he went out, which had been written by one who taught at an Academy in France." He observed me at a stand, and went on to inform me, that now *Articulate* MOTIONS, as well as SOUNDS, were expressed by *Proper* CHARACTERS; and that there is nothing so common, as to communicate a Dance by a letter." I besought him hereafter to meditate in a ground-room, for that otherwise it would be impossible for an Artist of any other kind to live near him; and that I was sure several of his thoughts this morning would have shaken my spectacles off my nose, had I been myself at study.

I then took leave of this *Virtuoso*, and returned to my chamber, meditating on the various occupations of *Rational* CREATURES.

B. Background Materials

2. Extracts from The Spectator which reveal in characteristic eighteenth-century wit and logic the place and usages of dance in the society of the day.

Budgell. Letter no. 67, The Spectator, Thursday May 17, 1711.

Saltare elegantibus quam necessae est probae.

Sal.

LUCIAN, in one of his Dialogues, introduces a Philosopher chiding his Friend for his being a Lover of Dancing, and a Frequenter of Balls. The other undertakes the Defence of his Favourite Diversion, which, he says, was at first invented by the Goddess Rhea, and preserved the Life of Jupiter himself, from the Cruelty of his Father Saturn. He proceeds to shew, that it had been Approved by the greatest Men in all Ages; that Homer calls Merion a Fine Dancer; and says, That the graceful Mein and great Agility which he had acquired by that Exercise, distinguished him above the rest in the Armies, both of Greeks and Trojans.

He adds, that Pyrrhus gained more Reputation by Inventing the Dance which is called after his Name, than by all his other Actions: That the Lacedemonians, who were the bravest people in Greece, gave great Encouragement to this Diversion, and made their Hormus (a dance much resembling the French Brawl) famous over all Asia: That there were still extant some Thessalian Statues erected to the Honour of their best Dancers: And that he wondered how his Brother Philosopher could declare himself against the Opinions of those two Persons, whom he professed so much to Admire, Homer and Hesiod; the latter of which compares Valour and Dancing together; and says, That the Gods have bestowed Fortitude on some Men, and on others a Disposition for Dancing.

Lastly, he puts him in mind that Socrates (who, in the Judgment of Apollo, was the Wisest of Men) was not only a professed Admirer of this Exercise in others, but learned it himself when he was an Old Man.

The Morose Philosopher is so much affected by these, and some other Authorities, that he becomes a Convert to his Friend, and desires he would take him when he went to his next Ball.

I love to shelter my self under the Examples of Great Men; and, I think, I have sufficiently shewed that it is not below the Dignity of these my Speculations, to take Notice of the following Letter, which, I suppose, is sent me by some substantial Tradesman about Change.

SIR,

'I AM a Man in Years, and by an honest Industry in the World have acquired enough to give my Children a liberal Education, though I was an utter Stranger to it my self. My eldest Daughter, a Girl of Sixteen, has for some time been under the Tuition of Monsieur Rigadoon, a Dancing-Master in the City; and I was prevailed upon by her and her Mother to go last night to one of his Balls. I must own to you, Sir, that having never been at any such Place before, I was very much pleased and surprized with that part of his Entertainment which he called French Dancing. There were several Young Men and Women, whose Limbs seemed to have no other Motion, but purely what the Musick gave them. After this Part was over, they began a Diversion which they call Country Dancing, and wherein there were also some things not disagreeable, and divers Emblematical Figures, Composed, as I guess, by Wise Men, for the Instruction of Youth.

'Among the rest I observed one, which, I think, they call Hunt the Squirrel, in which while the Woman flies the Man pursues her; but as soon as she turns, he runs away, and she is obliged to follow.

'The Moral of this Dance does, I think, very aptly recommend Modesty and Discretion to the Female Sex.

'But as the best Institutions are liable to Corruptions, so, Sir, I must acquaint you that very great Abuses are crept into this Entertainment. I was amazed to see my Girl handed by, and handing young Fellows with so much Familiarity; and I could not have thought it had been in the Child. They very often made use of a most impudent and lascivious Step called Setting, which I know not how to describe to you, but by telling you that 'tis the very reverse of Back to Back. At last an impudent young Dog bid the Fidlers play a Dance called Mol. Pately, and after having made two or three Capers, ran to his Partner, locked his Arms in hers, and whisked her round cleverly above Ground in such manner, that I, who sat upon one of the lowest Benches, saw further above her Shoe than I can think fit to acquaint you with. I could no longer endure these Enormities, wherefore just as my Girl was going to be made a Whirligig, I ran in, seized on the Child, and carried her home.

'Sir, I am not yet old enough to be a Fool, I suppose this Diversion might be at first invented to keep up a good Understanding between young Men and Women, and so far I am not against it; but I shall never allow of these things. I know no what you will say to this Case at present, but am sure that had you been with me you would have seen matter of great Speculation.

I am

Yours, &c.'

I must confess I am afraid that my Correspondent had too much Reason to be a little out of Humour at the Treatment of his Daughter, but I conclude that he would have been much more so, had he seen one of those kissing Dances in which WILL. HONEYCOMB assures me they are obliged to dwell almost a Minute on the Fair One's Lips, or they will be too quick for the Musick, and dance quite out of Time.

I am not able however to give my final Sentence against this Diversion; and am of Mr. Cowley's Opinion, that so much of Dancing at least as belongs to the Behaviour and an handsom Carriage of the Body, is extreamly useful, if not absolutely necessary.

We generally form such Ideas of People at first Sight, as we are hardly ever persuaded to lay aside afterwards: For this Reason a Man would wish to have nothing disagreeable or uncomely in his Approaches, and to be able to enter a Room with a good Grace.

I might add, that a moderate Knowledge in the little Rules of Good-Breeding gives a Man some Assurance, and makes him easie in all Companies. For want of this, I have seen a Professor of a Liberal Science at a Loss to Salute a Lady; and a most excellent Mathematician not able to determine whether he should stand or sit while my Lord drank to him.

It is the proper Business of a Dancing Master to regulate these Matters; tho' I take it to be a just Observation, that unless you add something of your own to what these fine Gentlemen teach you, and which they are wholly ignorant of themselves, you will much sooner get the Character of an Affected Fop, than of a Well-Bred Man.

As for Country Dancing, it must indeed be confessed, that the great Familiarities between the two Sexes on this Occasion may sometimes produce very dangerous Consequences; and I have often thought that few Ladies Hearts are so obdurate as not to be melted by the Charms of Musick, the Force of Motion, and an handsom young Fellow who is continually playing before their Eyes, and convincing them that he has the perfect Use of all his Limbs.

But as this kind of Dance is the particular Invention of our own Country, and as every one is more or less a Proficient in it, I would not Discountenance it; but rather suppose it may be practised innocently by others, as well as my self, who am often Partner to my Landlady's Eldest Daughter.

- - - - - - - -

Steele. Letter no. 334, The Spectator, Monday, March 24, 1712.

> . . . Voluisti, in suo Genere, unumquemque nostrum quasi quendam esse Roscium, dixistique non tam ea quae recta essent probari, quam quae prava sunt fastidiis adhaerescere.
>
> Cicero de Gestu.

IT is very natural to take for our whole Lives a light Impression of a thing which at first fell into Contempt with us for want of Consideration. The real Use of a certain Qualification (which the wiser part of Mankind look upon as at best an indifferent thing, and generally a frivolous Circumstance) shews the ill Consequence of such Prepossessions. What I mean is the Art, Skill, Accomplishment, or whatever you will call it, of Dancing. I knew a Gentleman of great Abilities, who bewailed the Want of this part of his Education to the End of a very honourable Life. He observed that there was not occasion for the common Use of great Talents; that they are but seldom in Demand; and that these very great Talents were often rendered useless to a Man for want of small Attainments. A good Mein (a becoming Motion, Gesture and Aspect) is natural to some Men; but even these would be highly more graceful in their Carriage, if what they do from the Force of Nature were confirmed and heighten'd from the Force of Reason. To one who has not at all considered it, to mention the Force of Reason on a Subject, will appear fantastical; but when you have a little attended to it, an Assembly of Men will have quite another View; and they will tell you, it is evident from plain and infallible Rules, why this Man with those beautiful Features, and well-fashioned Person, is not so agreeable as he who sits by him without any of those Advantages. When we read we do it without any exerted Act of Memory that presents the Shape of the Letters; but Habit makes us do it mechanically without staying, like Children, to recollect and join those Letters. A Man who has not had the Regard of his Gesture in any part of his Education, will find himself unable to act with Freedom before new Company, as a Child that is but now learning would be to read without Hesitation. It is for the Advancement of the Pleasure we receive in being agreeable to each other in ordinary Life, that one would wish Dancing were generally understood as conducive as it really is to a proper Deportment in Matters that appear the most remote from it. A Man of Learning and Sense is distinguished from others as he is such, tho' he never runs upon Points too difficult for the rest of the World; in like Manner the reaching out of the Arm, and the most ordinary Motion, discovers whether a Man ever learnt to know what is the true Harmony and Composure of his Limbs and Countenance. Whoever had seen *Booth* in the Character of *Pyrrhus* march to his Throne to receive *Orestes*, is convinced that majestick and great Conceptions are expressed in the very Step; but perhaps, tho' no other Man could perform that Incident as well as he does, he himself would do it with a yet greater Elevation were he a Dancer. This is so dangerous a Subject to treat with Gravity, that I shall not at present enter into it any further: But the Author of the following Letter has treated it in the Essay he speaks of in such a Manner, that I am beholden to him for a Resolution, that I will never hereafter think meanly of any thing, till I have heard what they who have another Opinion of it have to say in its Defence.

Mr. SPECTATOR, [from John Weaver]

'SINCE there are scarce any of the Arts or Sciences that have not been recommended to the World by the Pens of some of the Professors, Masters, or Lovers of them, whereby the Usefulness, Excellence, and Benefit ariding from them, both as to the speculative and practical Part, have been made publick, to the great Advantage and Improvement of such Arts and Sciences; why should Dancing, an Art celebrated by the Ancients in so extraordinary a Manner, be totally neglected by the Moderns, and left destitute of any Pen to recommend its various Excellencies and substantial Merit to Mankind?

'The low Ebb to which Dancing is now fallen, is altogether owing to this Silence. The Art is esteem'd only as an amusing Trifle; it lies altogether uncultivated, and is unhappily fall'n under the Imputation of Illiterate and Mechanic: And as *Terence*, in one of his Prologues, complains of the Rope-dancers drawing all the Spectators from his Play, so may we well say, that Capering and Tumbling is now preferred to, and supplies the Place of, just and regular Dancing on our Theatres. It is therefore, in my Opinion, high Time, that some one should come to its Assistance, and relieve it from the many gross and growing Errors that have crept into it, and overcast its real Beauties; and to set Dancing in its true Light, would shew the Usefulness and Elegancy of it, with the Pleasure and Instruction produc'd from it; and also lay down some fundamental Rules, that might so tend to the Improvement of its Professors and Information of the Spectators, that the first might be the better enabled to perform, and the latter rendred more capable of judging, what is (if there be anything) valuable in this Art.

'To encourage therefore some ingenious Pen capable of so generous an Undertaking, and in some Measure to relieve Dancing from the Disadvantages it at present lies under, I who teach to dance have attempted a small Treatise as an Essay towards an History of Dancing; in which I have enquired into its Antiquity, Original, and Use, and shewn what Esteem the Ancients had for it: I have likewise considered the Nature and Perfection of all its several Parts, and how beneficial and delightful it is, both as a qualification and an Exercise; and endeavour'd to answer all Objections that have been maliciously raised against it. I have proceeded to give an Account of the particular Dances of the *Greeks* and *Romans*, whether Religious, Warlike, or Civil; and taken particular Notice of that Part of Dancing relating to the ancient Stage, and in which the *Pantomimes* had so great a Share: Nor have I been wanting in giving an historical Account of some particular Masters excellent in that surprizing Art; after which I have advanc'd some Observations on the modern

Dancing, both as to the Stage, and that Part of it so absolutely necessary for the Qualification of Gentlemen and Ladies; and have concluded with some short remarks on the Origin and Progress of the Character by which Dances are writ down, and communicated to one Master from another. If some great Genius after this would arise, and advance this Art to that Perfection it seems capable of receiving, what might not be expected from it? For if we consider the Origin of Arts and Sciences, we shall find that some of them took Rise from Beginnings so mean and unpromising, that it is very wonderful to think that ever such surprizing Structures should have been rais'd upon such ordinary Foundations. But what cannot a great Genius effect? Who would have thought that the clangorous Noise of a Smith's Hammers should have given the first Rise to Musick? Yet Macrobius in his 2d book relates, that Pythagoras, in passing by a Smith's Shop, found, that the Sounds proceeding from the Hammers were either more grave or acute, according to the different Weights of the Hammers. The Philosopher, to improve this Hint, suspends different Weights by Strings of the same Bigness, and found in like Manner that the Sounds answer'd to the Weights. This being discovered, he finds out those Numbers which produced Sounds that were Consonants: As, that two Strings of the same Substance and Tension, the one being double the Length of the other, give that Interval which is call'd Diapason, or an Eighth; the same was also effected from two Strings of the same Length and Size, the one having four times the Tension of the other. By these Steps, from so mean a Beginning, did this great Man reduce, what was only before Noise, to one of the most delightful Sciences, by marrying it to the Mathematicks; and by that means caus'd it to be one of the most abstract and demonstrative of Sciences. Who knows therefore but Motion, whether Decorous or Representative, may not (as it seems highly probable it may) be taken into Consideration by some Person capable of reducing in into a regular Science, tho' not so demonstrative as that proceeding from Sounds, yet sufficient to entitle it to a place among the magnify'd Arts.

'Now, Mr. SPECTATOR, as you have declared your self Visitor of Dancing-Schools, and this being an Undertaking which more immediately respects them; I think my self indispensably oblig'd, before I proceed to the Publication of this my Essay, to ask your Advice; and hold it absolutely necessary to have your Approbation; and in order to recommend my Treatise to the Perusal of the Parents of such as learn to Dance, as well as of the young Ladies to whom, as Visitor, you ought to be Guardian.

I am SIR,

Your most humble Servant.'

Steele. Letter no. 466, The Spectator, Monday, August 25, 1712.

. . . Vera incessu patuit Dea.

Virg.

WHEN *Aeneas*, the Hero of *Virgil*, is lost in the Wood, and a perfect Stranger in the Place on which he is landed, he is accosted by a Lady in an Habit for the Chase. She enquires of him, Whether he has seen pass by that Way any young Woman dress'd as she was? Whether she were following the Sport in the Wood, or any other way employ'd, according to the Custom of Huntresses. The Hero answers with the Respect due to the beautiful Appearance she made, tells her, He saw no such Person as she enquir'd for; but intimates, that he knows her to be one of the Deities, and desires she would conduct a Stranger. Her Form from her first Appearance manifested she was more than mortal; but tho' she was certainly a Goddess, the Poet does not make her known to be the Goddess of *Beauty* till she moved: All the Charms of an agreeable Person are then in their highest Exertion, every Limb and Feature appears with its respective Grace. It is from this Observation, that I cannot help being so passionate an Admirer as I am of good Dancing. As all Art is an Imitation of Nature, this is an Imitation of Nature in its highest Excellence, and a Time when she is most agreeable. The Business of Dancing is to display Beauty, and for that Reason all Distortions and Mimickries, as such, are what raise Aversion instead of Pleasure: But Things that are in themselves excellent, are ever attended with Imposture and false Imitation. Thus, as in Poetry there are laborious Fools who write Anagrams and Acrosticks, there are such Pretenders in Dancing, who think meerly to do what others cannot, is to excel. Such Creatures should be rewarded like him who had acquired a Knack of throwing a Grain of Corn through the Eye of a Needle, with a Bushel to keep his Hand in Use. The Dancers on our Stages are very faulty in this Kind; and what they mean by writhing themselves into such Postures, as it would be a Pain for any of the Spectators to stand in, and yet hope to please the Spectators, is unintelligible. Mr. *Prince* has a Genius, if he were encouraged, would prompt them to better Things. In all the Dances he invents, you see he keeps close to the Characters he represents. He gives to Clowns and Lubbards clumsy Graces, that is, he makes them practise what they would think Graces: And I have seen Dances of his, which might give Hints that would be useful to a comick Writer. These Performances have pleas'd the Taste of such as have not Reflection enough to know their Excellence, because they are in Nature; and the distorted Motions of others have offended those, who could not form Reasons to themselved for their Displeasure, from their being a Contradiction to Nature.

When one considers the inexpressible Advantage there is in arriving at some Excellence in this Art, it is monstrous to behold it so much neglected. The following Letter has in it something very natural on the Subject.

Mr. SPECTATOR,

'I AM a Widower with but one Daughter; she was by Nature much enclined to be a Romp, and I had no Way of education her, but commanding a young Woman, whom I entertain'd to take Care of her, to be very watchful in her Care and Attendance about her. I am a Man of Business, and oblig'd to be much abroad. The Neighbours have told me, that in my Absence our Maid has let in the spruce

Servants in the Neighbourhood to Junketings, while my Girl play'd and romped even in the Street. To tell you the plain Truth, I catched her once, at eleven Years old, at Chuck-Farthing, among the Boys. This put me upon new Thoughts about my Child, and I determin'd to place her at a Boarding-School, and at the same Time gave a very discreet young Gentlewoman her Maintenance at the same Place and Rate, to be her Companion. I took little Notice of my Girl from Time to Time, but saw her now and then in good Health, out of Harm's way, and was satisfied. But by much Importunity, I was lately prevailed with to go to one of their Balls. I cannot express to you the Anxiety my silly Heart was in, when I saw my Romp, now fifteen, taken out: I never felt the Pangs of a Father upon me so strongly in my whole Life before; and I could not have suffered more, had my whole Fortune been at Stake. My Girl came on with the most becoming Modesty I had ever seen, and casting a respectful Eye, as if she feared me more than all the Audience, I gave a Nod, which, I think, gave her all the Spirit she assumed upon it, but she rose properly to that Dignity of Aspect. My Romp, now the most graceful Person of her Sex, assumed a Majesty which commanded the highest Respect; and when she turned to me, and saw my Face in Rapture, she fell into the prettiest Smile, and I saw in all her Motion that she exulted in her Father's Satisfaction. You, Mr. SPECTATOR, will, better than I can tell you, imagine to your self all the different Beauties and Changes of Aspect in an accomplished young Woman, setting forth all her Beauties with a Design to please no one so much as her Father. My Girl's Lover can never know half the Satisfaction that I did in her that Day. I could not possibly have imagined, that so great Improvement could have been wrought by an Art that I always held in it self ridiculous and contemptible. There is, I am convinced, no Method like this, to give young Women a Sense of their own Value and Dignity; and I am sure there can be none so expeditious to communicate that Value to others. As for the flippant insipidly gay and wantonly Forward, whom you behold among Dancers, that Carriage is more to be attributed to the perverse Genius of the Performers, than imputed to the Art it self. For my Part, my Child has danced her self into my Esteem, and I have as great an Honour for her as ever I had for her Mother, from whom she derived those latent good Qualities which appear'd in her Countenance when she was dancing; for my Girl, tho' I say it my self, shew'd in one Quarter of an Hour the innate Principles of a modest Virgin, a tender Wife, a generous Friend, a kind Mother, and an indulgent Mistress. I'll strain hard but I will purchase for her an Husband suitable to her Merit. I am your Convert in the Admiration of what I thought you jested when you recommended; and if you please to be at my House on Thursday next, I make a Ball for my Daughter, and you shall see her dance, or, if you will do her that Honour, dance with her.

I am, Sir,

Your most humble Servant,

Philipater.'

I have some Time ago spoken of a Treatise written by Mr. Weaver on this Subject, which is now, I understand, ready to be published. This Work sets this Matter in a very plain and advantageous Light; and I am convinced from it, that if the Art was under proper Regulations, it would be a mechanick way of implanting insensibly in Minds not capable of receiving it so well by any other Rules, a Sense of Good Breeding and Virtue.

Were any one to see Mariamne Dance, let him be never so sensual a Brute, I defy him to entertain any Thoughts but of the highest Respect and Esteem towards her. I was shew'd last Week a Picture in a Lady's Closet, for which she had an hundred different Dresses, that she could clap on round the Face, on purpose to demonstrate the force of Habits in the diversity of the same Countenance. Motion, and change of Posture and Aspect, has an Effect no less surprising on the Person of Mariamne when she Dances.

Chloe is extreamly pretty, and as silly as she is pretty. This Ideot has a very good Ear, and a most agreeable Shape; but the folly of the Thing is such, that it smiles so impertinently, and affects to please so sillily, that while she Dances you see the Simpleton from Head to Foot. For you must know (as trivial as this Art is thought to be,) no one ever was a good Dancer, that had not a good Understanding. If this be a Truth, I shall leave the Reader to Judge from that Maxim, what Esteem they ought to have for such Impertinents as fly, hop, caper, tumble, twirl, turn round, and jump over their Heads, and, in a Word, play a thousand Pranks which many Animals can do better than a Man, instead of performing to Perfection what the humane Figure only is capable of performing.

It may appear odd, that I, who set up for a mighty Lover, at least, of Virtue, should take so much Pains to recommend what the soberer Part of Mankind look upon to be a Trifle; but, under Favour of the soberer Part of Mankind, I think that they have not enough considered this Matter, and for that Reason only disesteem it. I must also, in my own Justification say, that I attempt to bring into the Service of Honour and Virtue every Thing in Nature that can pretend to give elegant Delight. It may possibly be proved, that Vice is in it self destructive of Pleasure, and Virtue in it self conducive to it. If the Delights of a free Fortune were under proper Regulations, this Truth would not want much Argument to support it; but it would be obvious to every Man, that there is a strict Affinity between all Things that are truly laudable and beautiful, from the highest Sentiment of the Soul, to the most indifferent Gesture of the Body.

B. Background Materials

3. Extracts from John Essex' instruction book on genteel behavior. Essex was a dancing master and a performer on the London stage. It was the custom in his profession to tutor well-bred young ladies in correct decorum and address.

The Young Ladies Conduct or Rules for Education, [London, 1722] Under Several Heads; with Instruction upon Dress, both before and after Marriage, and Advice to Young Wives. J. Essex. [John Essex]

Chapter V: Of Modesty and Chastity, to be observed in the Education of Young Ladies, as to the point of Behaviour in the Exercises of Dancing, Musick, and other Diversions.

Your outward Behaviour, Ladies, if serious, compos'd, and easy, has a most engaging Charm in it; it procures you Esteem from the Men, and Qualifies you to appear in the World to Advantage: For from the Observation of a wanton Step, the Judicious and Polite, will easliy guess at the inward Disposition of your Heart; and from thence very justly infer that a light Carriage and Deportment, are certain Indications of a loose and roving Mind, too much addicted to Folly and Bagatelle.

Let such, if they please, practice the jetting short Step in Dancing, the wanton turn of the Head, the leering Look, the flirt of the Fan, and the disagreeable Motion of the Hips; but I caution Women of Virtue against these awkward and unseemly Airs, upon pain of the Censure of their own Sex, and the Raillery, as well as the Comtempt, of the Men: For if such Persons would but seriously consider the unbecoming Gestures these extravagant loose Airs give the Women who practice them, they would not only forbear imitating of them, but be even out of Countenance with themselves, and out of conceit with those who are so vain as to do so.

A woman of Virtue and good Breeding then, ought not to think it beneath her Care and Study, to cultivate the Graces of outward Mein and Figure, which contribute so considerably towards making her Behaviour acceptable; for as from the happy Disposition of the Hands, Feet, and other Parts of the Body, there arises a genteel Deportment; so when we see a Lady Standing in a true Position, or adjusting of herself properly in Walking, Dancing, or Sitting, in a graceful Manner, we never fail to admire that exteriour [sic] Excellence of Form, and regular Disposition, suited to the Rules of Decency, Modesty, and good Manners.

Under this Head of Behaviour, that of Complaisance naturally falls; and this is a piece of good Breeding, that blends all Orders and Ranks of People together in a friendly Society of Words and Actions, so far as they are consistent with the rules of Morality and Religion.

Complaisance is highly commendable in all, but sparkles like a Diamond in the Fair Sex; it always carries an intrinsick Value with it, and is a real Jewel whenever tender'd; nay, oftentimes in spite of many Faults and Blemishes, keeps up your Reputation in the World. A Kind of obliging Word, or pleasing Look, from one in a superiour [sic] Station, is strangely engaging, and steals our Hearts insensibly away. Nay, Laides, give me leave to observe, That generally speaking, you are the Religious observers of the Several Degrees of Civility.

Those of your Sex, who are superiour in Rank to one, are perhaps below another; and yet you know how to compare the civility you pay, with what, in Justice, you expect: If then at any time you meet with a cold and neglectful Treatment from one above you, pray, Ladies, be so kind and indulgent to your selves, as to examine your own Hearts, your own Capriciousness, and Resentments, and then Reflect, whether you have not given the like to others inferior to your selves. You ought therefore to resolve never to offer that to another, which you your selves so much dislike; and this may easily be done, by observing this single Rule, whereby you may convert a seeming Injury into a real Benefit: Make the ill-nature of others your own Discipline, and Polish yourselves by their Roughness: In a Word, Complaisance is so effectual a Means of making us easy in the World among our Equals, and recommending us to the Esteem of Persons of Distinction, that I can only say you are so much more happy than we, as to this particular, that what is Art with us, is a second Nature with your Fair Sex; it flows so easy from you, that it seems to be an Intimate in your softer Breasts.

Chapter VI: Of Industry, and the Abhorence of Idleness.

. . . .

The Hours haste on; we are in no haste to mind'em, [sic] but leave all to Futurity; and still procrastinate the future Day. What a part of Life we spend in doing Nothing, and how large a share in doing Mischief? How few there are that put a value on their Time, who mind the Course of Days, or will embrace a happy Hour that offers. We ought to be vigilant, and put every Opportunity into Action; snatch hold of every fleeting Moment; for unless we make haste, the Night will shut in upon us: Our best Days are quickly gone, and worse succeed them.

Therefore use all your Diligence and Industry in Youth, while Time, and Health, and Strength, will give you leave; for while you are thinking of the Enjoyments of full Age and Vigour, Diseases and old Age steal in upon you. Then lose no Time, or part of Time, or think those to be Friends who rob you of your precious Moments; for whatever you can do in your gay and youthful Years, instantly perform; for that's the time to sow the fruitful Seeds of Industry and Virtue.

I speak not so severely, as to confine you always to one sort of Labour, Exercise, or Diversion; but to please your own Fancies in Variety: Sometimes to Read, to Write, to Meditate or Reflect on what you Read, and to Comtemplate; [sic] sometimes to Walk, or Dance, or Sing, to play upon a Musical Instrument, or use any Modest and Decent Exercise; and to refrain from no fitting honourable Work or Labour, whereby to imploy your selves; nay, to do every thing that is Creditable and Useful, lest you should be lazy, and do nothing.

. . . .

Chapter VII.

The next thing that falls under my Consideration is that of Exercise and Recreation, proper towards Forming and Preserving the Body in a State of Health, Beauty, and Vigour, as Walking, Dancing, Musick, and other innocent Amusements.

Diversions of one kind or another, are so absolutely necessary towards enlivening the Mind, refreshing the Body, and Preserving of Health, that they ought not to be deny'd young Ladies in a moderate Degree; but then Prudence and Discretion are requisite in the Choice of them: Namely, that they be innocent and suitable to their Quality, Condition and Circumstance; as also proper and decent for the Fair Sex, and not too long continued, or practiced with Excess: For tho' Diversions that are well timed, and discreetly chosen, cannot be blamed; yet even innocent Recreations, immoderately used, may be deem'd Criminal in the Eye of the World and occasion Scandal and Reproach, without any Offence intended.

Some Ladies are so often invited, or as it were, bespoke to merry Meetings for their Wit, Humour, and facetious Conversation, that one would almost conclude they made it the Business of Life: They have their Intelligence from Abroad, where to meet with Company, and trifle away their Time; which, for want of proper Diversions, and ingenious Employments, seems to hang upon their Hands, and becomes tedious to them.

But if I might be permitted to make free with such of you as have your Heads at Work every Morning as soon as you wake, how you shall dispose of your selves the following Day; I would plainly tell you, rise from your Beds as soon as you awake, and perform the necessary Acts of Devotion; then employ an Hour or two in reading some pious, serious, or useful Book; and afterward bestow a little time in Reflection upon what you have read, and on the Business or Diversion of the coming Day, what Temptations you may be expos'd to, and how you may guard against them, or avoid them: Consider with your selves the Employments, or curious Works you are engaged in, and how to prosecute them with the greatest Advantage to your selves, the Satisfaction of your Friends and Instructros; and lastly, how far such commendable Amusements, as well as Improvements, will gain you the Esteem of Mankind.

If you are pleas'd to make Merry at this, as Instructions too Grave and Rigid for your tender Years; take this Advice along with you, that the Faults I here condemn, if not Reform'd, and your persisting in such vain Humours, will make you so well known, and so ridiculous, that you will at length become the Jest, not the Wit, of the Company, tho' the last Persons to find out your own Folly. Believe me, the Eye can as soon satiate the Stomach, as these Irregularities bring Satisfaction to a sensible thinking Woman, upon a just Reflection of the Insufficiency of Humour to gratify Reason. Besides, when a young Lady of Beauty or Fortune, is fond to expose herself too frequently to publick View, she loses the Advantages of being Admired as she desired, or Valued as she expects.

We are generally apt to form such Ideas of the Fair Sex, at first sight as we are hardly ever after perswaded [sic] to lay aside; for this Reason a young Lady should take Pains in her Education, and diligently mind the Instructions of her Master, to have nothing disagreeable in her Step, or uncomely in her Approaches; but be able to enter a Room with a good Grace, and to quit it with an easy Deportment, without too much Air of Aukwardness [sic]. Among the Exercises of Use and Innocency that of Walking is a very general and necessary one; and I must needs say, nothing sets you off better than a modest, free, and graceful Motion in Walking; your Air, your Shape, your Choice in Dress, are here agreeably express'd; but above all, the fine Turn of the Head and Neck, the Uprightness of the Body, and the Decorum of the Feet, at once point out to us good Sense, Symmetry, and regular Education. There are none can Walk well, but with Instruction and Application, may Dance well; but many may Dance Agreeably so, who never can be brought to Walk with proper Air and Action; I mean with such a decent Grace and Freedom, as scorns All Affectation.

But don't mistake me, Ladies, for tho' I recommend Walking as an useful Exercise, yet I do not mean publick Walking in the Mall, and other Places of that kind; but in the Groves and Gardens of your several Apartments, and in the private Fields and Walks in your adjacent Neighbourhood. This done with Moderation, two or three times a Day in Summer, and once in Winter, will add Strength and Activity to the Limbs, Health and Sprightliness to the whole Body.

Dancing comes next to be consider'd, as an Exercise, as well as a Diversion; for altho' other Arts and Sciences have their peculiar Use in Life, and are valuable in Education; yet few, if any, are so Necessary and Advantageous as this, especially under a good Master, who is capable of improving his Scholars, every Lesson they shall take. Several Children in Infancy are frequently Weak, and have many Defects of Body.; and I reckon those who are crooked or ill-shap'd, Splay-footed, Baker-kneed [sic], or of an aukward [sic] Gate, ought to be the first Persons who should learn to Dance; not because they are aukward only, but because it is high time to correct the Misformation of Parts, and acquire such a Habit of Body from Dancing, and the Master's Rules of Position, as shall cure, or at least make their Defects less visible. Children should be taught to Dance as soon as they are capable of learning, that is as soon as they can well Walk; the Advantage whereof is this, that it strengthens the Fibres, confirms the Tone of the Parts, and fashions the whole Body to a graceful and becoming Carriage: So much therefore of Dancing as belongs to the Behaviour, and handsome Deportment of the Body, is not only useful, but absolutely necessary.

I may add, that a moderate Knowledge in the Rules of good Manners, Civility and Morality, plentifully interspersed in these Pages, as necessary Principles to Education, will give the Fair Sex a better Taste of good Breeding, and a more decent and becoming Assurance in Conversation; to this let me subjoyn [sic] one Caution with regard to Dancing, that it be always perform'd with Modesty and Moderation. Dancing has something in it wonderfully pleasing to the Eyes of the Spectators, as well as it is engaging to the Fancy of the Performers, when it cherishes with great Sprightliness and Alacrity; but it is a great Fault in many Ladies, who first encourage or promote Dancing, and then are unwilling to give over till they tire the Company; which looks too much like Vanity or Affectation. Dancing, tho' perform'd to the greatest Perfection imaginable, loses all its Beauties, and fatigues the Spectators by its long Continuance.

• • • •

Chapter VIII: Proper Employments, or Curious Works, Suited to the Capacity, Genius, Strength, and Constitution of every Person that comes under the Care and Instruction of a Master or Mistress.

• • • •

When young Ladies are engaged in private Dancing, whether in Country or French Dances, they are to be careful, lest by any means they appear Defective; yet if any one be taken out, and can Dance, she is not to refuse, for fear of being thought singular and morose: For it is better to expose herself to a little Confusion to preserve her Complacency to the Company, than to be suspected of want of Manners in declining or refusing; having finished her Dance, let her modestly retire to her Seat, and behave herself with such Circumspection and Ease, as may gain her the just Esteem due to her Merit.

B. Background Materials

4. Outline of the development of the French Academy of dance. The course of this Academy ran parallel to the continuance of the old musicians Guild which DuManoir defended with such petulance and notable lack of success. (See detailed outline of Source Book, Appendix II.)

FRENCH ACADEMY OF DANCE

NAME	INSTITUTED BY	UNDER DIRECTION OF	PLACE	PRINCIPAL PERFORMERS
CONFRERIE DE ST. JULIEN (or COMMUNAUTÉ. . .)	14th CENTURY	Musicians Guild charged to give licenses to teachers of dance, etc.		
ACADEMIE DE DANCE	COLBERT, 1661	Pierre Beauchamps II, ballet master to Louis XIV	Palais Royal ?	Pierre Beauchamps II, ballet master to Louis XIV
ACADEMIE ROYALE DE MUSIQUE	COLBERT, 1669	Abbé Perrin and Robert Cambert		
ACADEMIE ROYALE de MUSIQUE et de DANSE, later L'Opera, later Theatre National de l'Opera	Louis XIV, 1672		Theatre du Guenégaud moved to Palais Royal 1673	
Academy of dance associated with this institution "to educate pupils as much for dancing as for singing and also train bands of violins and other instruments." (this was not a training school)		Jean-Baptiste Lully Charles Louis Beauchamps, (Pierre's nephew), director of choreography in Lully's Academy Louis Pecour (1675-1729) succeeded Beauchamps		1681 (1691 Reyna) first professional woman performers Mlle LaFontaine (dancers not trained at Opera but by the personal dancing master in his "studio") Mlle Subligny (1666-1736), M. Balon (1676-1739), Blondi (1675-1739), teacher of Marie Sallé, Mme Prevost

NAME	INSTITUTED BY	UNDER DIRECTION OF	PLACE	PRINCIPAL PREFORMERS
ACADEMIE ROYALE de MUSIQUE (cont.)				
School for dancers started 1714 (Lawson) (Ècole de danse de l'Opera)		R.-A. Feuillet associated with both Beauchamps and Pecour		Mlle Desmartins, Louis Dupré, debut 1715, famous Dupré family, taught Noverre.
School of dance for children - 1784		Fraincine and Dumont		